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ABSTRACT

Class lessons and activities in the visual arts for handicapped students (preschool to adolescent) are presented, based on Programs in the Arts for Special Education (Project PASE). In addition, eight articles from Pennsylvania art teachers are included. The lessons and activities were developed and field-tested by Pennsylvania's Central Intermediate Unit #10. Activities are provided for the visual arts processes of drawing, painting, printmaking (e.g., press printing and brayer printing), ceramics, fiber arts, museum experiences, and mask and puppetry activities. Each lesson addresses one or more educational concerns, including motor skill development, perceptual development, art education, and general learning. In addition to identifying general goals, materials, and topics for the visual arts activities, adaptations for each type of disability (i.e., learning disabilities, physical handicaps, mental retardation, and social and emotional disturbances) are described. The articles and authors are as follows: "Potter's Wheel Experiences for Children with Special Needs" (Ann Hettmansperger); "Introducing Students to Puppetry-- The 'Hands-On Puppet'" (Ermyn King); "The 'Creature' Found in All Groups" (Sherrie Lonker); "Mandala Murals" (Sherry Lyons); "Creative Art Experiences for the Mentally Retarded" (Carole Kunkle-Miller); "Expressive Art for a Trainable Mentally Retarded Class of High School Students" (Dorothy McLaughlin); "A Space of Our Own" (Alice M. Schwartz); and "Look Hear!" (Keith P. Thompson). Appended materials include definitions of exceptionalities, and lists of 28 visual arts references, as well as 10 art and 6 special education periodicals. (SEW)

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EXPLORING MY WORLD

A Visual Arts Handbook for Teachers of Special Learners

Shirley Sturtz

Edited by
Jonny H. Ramsey

EC 151645

DEDICATION

This publication is dedicated to the late I.B. Nolan of Mill Hall, Pennsylvania. Mr. Nolan, who acted as Assistant Executive Director of the Central Intermediate Unit #10, spear-headed the Arts in Education Development Committee from 1972 to 1976. On July 1, 1976, an ESEA Title IV-C Arts in Elementary Education Project grant was awarded to the Central Intermediate Unit #10 under his leadership. Since the inception of that project, numerous grants for other arts in education programs have been received. In its seventh year, the Arts in Education Program currently is operating on local contributions from participating school districts and the Central Intermediate Unit #10 Special Education Program.

This publication was made possible through funding by the Program in the Arts for Special Education (Project PASE), an ESEA Title IV-C project administered through the Arts in Education Program of Pennsylvania's Central Intermediate Unit #10, and with support from The National Committee, Arts for the Handicapped, an educational affiliate of the John F. Kennedy Center for the Performing Arts.

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FOREWORD

PHILOSOPHY AND BACKGROUND OF PROJECT PASE

The arts are valuable components of the educational experience of handicapped students, providing growth not only in affective but also in psychomotor and cognitive domains. The need for arts in the education of handicapped students was reflected in the Pennsylvania State Board of Education requirement (effective July 1, 1979) that planned experiences in art and music be offered to all handicapped students during each year of their elementary education and that, in secondary programs, planned courses in art and music be made available for handicapped students.

During August of 1978, an arts needs assessment survey administered to special education teachers in the three-county area of Central Pennsylvania (Intermediate Unit #10) indicated that the majority of teachers recognized their responsibility to provide educationally stimulating arts experiences for their students. However, as many as 78 percent of the surveyed teachers indicated that in order to fulfill this responsibility, they needed assistance in two major areas: (1) training in the arts to develop more in-depth background and experience in planning effective arts experiences for the handicapped child and (2) guided supervision in executing arts activities in the classroom with special education students. The teachers identified three arts areas in which they felt training and classroom experience were most needed. Those three areas included creative drama, music, and art.

The needs identified by Intermediate Unit #10 teachers reflected not only a local but also a national need. Too often, special education teachers lack the background knowledge and experience as well as confidence to teach in a particular art area, especially to integrate the arts with other curricular areas. Consequently, enriching arts experiences may be avoided or eliminated from the education of the handicapped child.

This need was magnified further in the Intermediate Unit #10 area by the geographical setting. The extensive rural area encompassed by many districts within the Intermediate Unit #10 resulted in infrequent instruction by music and art specialists, and, in many cases, the handicapped student's arts instruction was guided only by the special education classroom teacher.

Programs in the Arts for Special Education (Project PASE) was designed and initiated in 1979 to alleviate these needs. The focus of Project PASE was to provide in-service education, coupled with demonstration and guidance in the classroom, to develop teachers' knowledge, experience, and confidence in teaching with the arts in the special education classroom. The project was designed to provide local special education teachers and their students with intense involvement in the arts of creative drama (1979-80), music (1980-81), and visual art (1981-82) through in-service education for teachers, arts consultants in the classroom, and utilization of arts resources in and outside of the classroom environment. PASE was funded through Title IV-C grant monies and local Intermediate Unit #10 contributions from 1979 to 1982.

The project serves a population of approximately 400 handicapped students and approximately 150 special education teachers. One essential element of the project is the voluntary participation of the special education teachers who receive no compensation or release time for involvement. Services, when feasible, are extended to specialist arts teachers and regular classroom teachers who desire in-service in arts for the handicapped.

There are three major project goals:

Project Goal 1: To initiate in-service education which will provide teachers with knowledge of the processes and techniques for using the arts to enhance the education of handicapped students.

Project Goal 2: To implement an Arts Consultant Program which will provide interaction among handicapped students, teachers, artist resources, and arts consultants in the areas of creative drama, music, and visual art.

Project Goal 3: To develop curricular material in the arts for the special education classroom teacher.

The basic purpose of the project was to build teacher knowledge and confidence in how to utilize arts experiences in the education of handicapped children. This purpose was based on two assumptions:

1. If teachers are to be successful in utilizing the arts in learning experiences with handicapped students, they first must feel confident in their *personal* ability to work in the arts and to integrate artist resources in the classroom.
2. Teachers of the handicapped can gain confidence in using the arts in teaching through (a) creative "hands-on" experiences in the arts themselves, (b) through working cooperatively with an arts consultant in the classroom, and (c) through practical experience in executing arts lessons and in integrating artist resources in the classroom.

Because in-depth experience in each art area for teachers and students was the long-term goal of the project, it was decided to focus on one area each year throughout the three-year term of Title IV-C grant funding. Consequently, in 1979-80, the focus of Project PASE was on creative drama; during 1980-81, on music; and during 1981-82, on visual art. The general approach of the project was to initiate five basic services during each project year: (1) in-service workshops in the arts for special education teachers, (2) an arts consultant who worked directly in PASE classrooms (classes of the teachers participating in the in-service), (3) integration of artist resources into special education curricula, (4) a special arts festival for handicapped students, and (5) compilation and distribution of a teacher manual of the arts activities developed during the project's implementation each year.

The five basic services are described in detail below:

In-Service Training: During each project year, a thirty-hour in-service program for teachers was executed. The workshop consisted of twenty-seven workshop contact hours of instruction and three hours of in-the-classroom practicum. The workshops were scheduled periodically throughout the school year in the following manner:

Workshop No. 1 (November)—9 hours
Practicum No. 1 (November to February)—1 hour
Workshop No. 2 (February)—9 hours
Practicum No. 2 (February to April)—1 hour
Workshop No. 3 (April)—9 hours
Practicum No. 3 (April to May)—1 hour

Workshop instruction led by professional arts educators stressed strategies and techniques for teaching, practical arts ideas, and "hands-on" activities for teachers. During in-the-classroom practicums, teachers were required to execute arts lessons with their students under supervisory observation.

Arts Consultant in the Classroom: During each project year, arts consultants (identified by the project administrative staff) worked directly with teachers and students in PASE classrooms, demonstrating various arts activities and guiding teachers in planning and executing arts lessons with their students. The consultant visited classes periodically throughout the year, correlating in-service training to classroom activities and accumulating a minimum of fifteen contact hours with the classes each year.

Artist Resource Programs: Community artist resources (identified by the project administrative staff) presented demonstrations and programs in Project PASE schools. These programs correlated with on-going curricula of the classes. A minimum of three such resource programs was executed in each PASE class each year.

Special Arts Festival: During each project year, PASE students participated in special arts festival activities (on the Penn State University campus). These festivals served as field trip experiences for students. At the festivals, students (a) participated in "hands-on" workshops in visual art, music, creative drama, dance, photography, mime, media arts conducted by professional arts educators, (b) performed for their peers, (c) exhibited their art products produced throughout the year, and (d) participated in professional arts performances.

Arts Curricular Materials: At the end of each project year, the project administrative staff working with project consultants compiled arts activities which had proven to be effective experiences with handicapped students in PASE classes. These activities were organized into teacher manuals in each of the arts areas; the manuals were printed and distributed to Intermediate Unit #10 special education teachers (and other teachers upon request). These manuals provide assistance to teachers unable to participate in PASE in-service and will provide continuity of project concepts in Intermediate Unit #10 classes in the future. The manuals currently in print include:

1979-80: And A Time To Play—Creative Drama Activities For Special Learners (Currently available on ERIC microfiche: ED 210862)
1980-81: Discovering Me—Music Activities for Special Children (Available on ERIC microfiche)
1981-82: Exploring My World—A Visual Arts Handbook for Teachers of Special Learners

In August, 1982, Project PASE completed three successful years under Title IV-C federal funding. During those years, PASE was selected as a 1981 and 1982 Model Site Project by the National Committee, Arts for the Handicapped. As a Model Site Project, PASE was a demonstration center for dissemination of information on arts in the education of handicapped students, for technical assistance, and for on-site visitations for interested individuals. In addition, PASE was selected as a Validated Program in 1982 by the Pennsylvania Diffusion Panel and recommended for adoption or replication by educational systems throughout the state of Pennsylvania.

PASE currently operates as a cooperative endeavor of the Arts in Education Program and the Special Education Program of Intermediate Unit #10. PASE is supported financially by the Special Education Program and administratively operated by coordinators of the Arts in Education Program.

Jonny H. Ramsey
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August, 1982

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INTRODUCTION

INTRODUCTION

During 1981-82, teachers and special education students from seven school districts of Pennsylvania's Central Intermediate Unit #10 participated in a special arts project entitled Programs in the Arts for Special Education (Project PASE). The purpose of PASE was to provide local handicapped students and their teachers with intense involvement in visual arts experiences.

As participants in Project PASE, teachers and students engaged in four basic activities:

In-Service Education: A series of workshop programs for teachers of the handicapped was presented. The workshops, Visual Arts in Special Education, stressed techniques for teaching arts and crafts. The instruction was designed to develop teachers' abilities to diagnose the aesthetic needs of students and to help teachers devise instructional arts strategies in accordance with IEP guidelines. The workshop program, conducted by instructors Shirley Sturtz and Candance Smith, included "hands-on" activities in drawing, painting, ceramics, printmaking, fiber arts, and media. Instructional strategies were discussed and example lessons distributed to participants. Art teachers and special education teachers worked in cooperative effort. Teachers discussed and shared the benefits of the use of visual arts with handicapped students. Guest speakers for the workshops also included Scott Stoner, Executive Director of the American Art Therapy Association, Ronald E. Hays, Director of Art Therapy at Hahnemann Medical College, and Marilyn Adams, Occupational Therapist.

Traveling Arts Consultant: In addition to the in-service workshops, teachers participating in Project PASE received other services, including a visiting Arts Consultant who worked directly with students in the classroom setting. Consultant activities in the classes provided a flexible format for demonstration of arts techniques presented in the PASE workshops and for "hands-on" arts activities for both students and teachers. Workshop instructors, Shirley Sturtz and Candace Smith, served as classroom consultants, leading students in drawing, painting, clay modeling, stitchery, weaving, collage, printmaking, cookie decorating, and media activities.

Arts Resources for Special Education: Arts resources (individual artists, performers, craftsmen) also were implemented directly into special education classrooms. Highlighting the 1981-82 visual arts experiences was potter Ann Hettmansperger. Ms. Hettmansperger's demonstration emphasized a sensorial approach to the use of the potter's wheel with handicapped students. The use of clay and the potter's wheel proved highly successful with severely and profoundly mentally retarded students.

Special Arts Festival: 1981-82 also featured "Magic Moments in the Museum," an arts festival for handicapped children. The Project PASE staff worked in cooperative effort with the staff of The Museum of Art, Penn State University and the faculty of the Art Education Department, Penn State University to plan this event. PASE classes were bused to the Penn State campus. There, students engaged in weaving activities and created their own exhibit of paper weavings. In addition, they toured The Museum of Art as a culminating experience. In the museum, they engaged in music and creative movement, creative drama, and puppetry activities, and they met artist David Van Dommelen, whose weaving and stitchery were on exhibit.

All activities of Project PASE were intended to promote teacher awareness of visual arts as teaching tools in the special education classroom. Lessons and activities were designed around the premise that arts can enrich the lives of handicapped children. More specifically, involvement in the creative process, such as visual arts, can alter thought processes, feelings, and behaviors of special students. Cognitive, psychomotor, and affective domains were considered in planning appropriate art activities for use in classroom of special education students.

The visual arts lessons and activities which follow in sections II through V of this book were developed for and field-tested in the PASE classrooms during the 1981-82 school year by the project consultant team. The activities were adaptable within a wide range of exceptionalities

(i.e., the learning disabled—LD, the physically handicapped—PH, the mentally retarded—EMR, TMR, SPMR, and the socially and emotionally disturbed—SED)[1] and across a wide chronological age range (preschool to adolescent).

The lessons include activities in the visual arts processes of drawing, painting, printmaking, ceramics, fiber arts, classroom environment, museum, mask, and puppetry activities. Each lesson addresses one or more of the following educational concerns:

MOTOR SKILL DEVELOPMENT

a. Fine motor development
b. Gross motor development
c. Eye-hand coordination
d. Material and tool manipulative skills

PERCEPTUAL DEVELOPMENT

a. Environmental awareness
b. Body awareness/self-image
c. Visual recall
d. General sensorial recall (smell, taste, touch)
e. Spatial relationships
f. Sequencing
g. Color, line, shape, texture discrimination
h. Time and progression awareness
i. Foreground and background awareness
j. Perception of the relationship of parts to a whole

ART EDUCATION LEARNING

a. Aesthetic response
b. Increased skills and capabilities
c. Development of procedures
d. Awareness of the elements of design—line, form, color, texture, space—and their use in art
e. Care of and ability with tools and materials

GENERAL LEARNING

a. Individual motivation
b. Increased listening skills
c. Ability to follow directions
d. Problem-solving skills
e. Development of attention span
f. Creative expression
g. Social interaction
h. Use of information
i. Independence
j. Endurance to task
k. Increased verbal and non-verbal communication skills
l. Willingness to explore and experiment
m. Increased sensitivity toward work of others

[1] For further clarification of exceptionality categories, please consult the listing in the Appendix.

In addition, Section VI of this book, entitled "Arts in Action," includes articles and activities solicited from arts educators from throughout the state of Pennsylvania who regularly work with special education students. These articles provide a "glimpse" of the wide spectrum of adaptations and strategies which teachers can employ to provide exciting visual arts experiences for special learners.

Teaching visual arts to special education students parallels regular art teaching principles. The primary consideration in teaching visual arts to special learners is ADAPTATION. The differences in teaching strategies primarily concern meeting individual needs by shifting and adapting lesson plans. Educators and parents need to know general characteristics of the exceptionality, developmental learning processes, and, most importantly, the child and his/her specific capabilities and needs.

Caroline Allrutz, Assistant Professor of Art at Northern Illinois University, made the following recommendations to individuals working with special children in visual arts:

- Educators should keep in mind that special learners are children first.
- All children are born with the ability and need to create.
- Every individual is capable of participating in the visual arts.
- All individuals have ideas, feelings, experiences, and needs which must be expressed.
- All individuals pass through the same stages of creative expression in the visual arts.
- Pleasure, success, satisfaction, and recognition are possible in the arts when they may not be in other areas.
- Emphasis should be placed upon what can be done rather than on what cannot be done.
- Emphasis should be placed upon the similarity of special children to normal children rather than on their differences.
- The art program should be structured according to the learner's interests, abilities, and environment.
- There are no magic recipes or shortcuts to program planning in art for special children.
- The art program should be an exciting adventure leading to new horizons, provide a means for joy and wonder—challenge natural imagination and creative capabilities, and help discover new ways to express ideas and feelings.

"Try out" the activities described in the following pages. Feel free to modify and adapt any activity to meet your students' needs. To get started, here are some "pointers" which the Project PASE consultants and teachers found helpful:

GENERAL INFORMATION FOR WORKING IN VISUAL ARTS WITH SPECIAL LEARNERS

- Carefully evaluate the student's learning characteristics and begin where the student can function with success.
- Prepare as many materials as possible in advance for students.
- Deal in the concrete: abstractions are difficult for many handicapped students to understand. (A variety of examples portraying *different* solutions could be shown, then put away.)
- It is better to *show* students than to just tell them how to do something. (Demonstrate facing the same direction as the student, or stand behind the student and put your hands in front to show how he will use his hands.)
- Directions should be broken down, and each small task completed before more directions are given.

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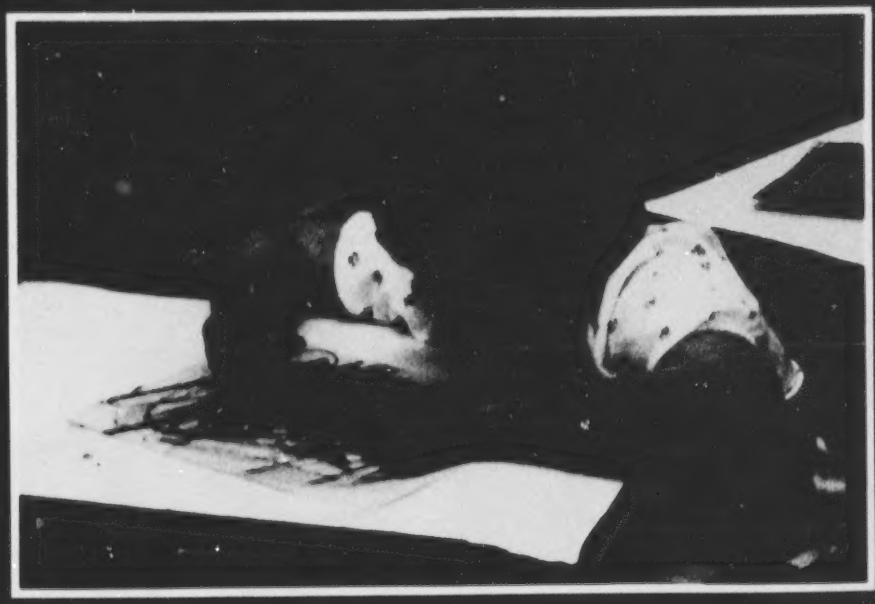
[2]Documentation by Shirley Hurt for the National Committee, Arts for the Handicapped Special Project conducted in Topeka Public Schools, Topeka, Kansas 1979-80.

- Limit the number of steps.
- Experiment with a puppet to give instructions.
- Use a multi-sensory approach when possible.
- Repeat new words and skills through several art lessons.
- Encourage looking and listening skills.
- Emphasize the PROCESS, not the product, BUT don't ignore ways to create aesthetically pleasing works.
- Encourage problem-solving.
- Emphasize body and self-image activities, because many handicapped students have problems in this area.
- Avoid long-term projects.
- Allow children to do their own work whenever possible.
- Be kind, firm, patient, and use a positive approach.
- Give feedback to the students upon completion of a task.
- Try new materials, "black-magic" pictures or "invisible" drawing (white crayon on white paper with a dark watercolor wash).
- Make the overhead projector available for students to use in "free time" or as an "earned" activity.
- Create an art center with audio cassette taped instructions.

• A WORD OF CAUTION: ALL ART MATERIALS ARE POTENTIALLY HAZARDOUS. THE USE OF ANY MATERIAL SHOULD BE WELL THOUGHT THROUGH AND CAUTIONS TAKEN TO PROTECT BOTH TEACHERS AND STUDENTS.



DRAWING AND PAINTING ACTIVITIES

DRAWING AND PAINTING ACTIVITIES

Drawing and painting involves the making of marks or images on a surface. Drawing is the "backbone" for most picture making. Both drawing and painting act as vehicles for expression of emotions and ideas.

Since early cave painting to present times, drawing and painting has served mankind as a way to record history. Throughout the centuries, the child, like the artist, draws and paints about life and environment.

Special children in the PASE Project were provided with opportunities to express themselves through drawing and painting activities. In addition to art consultant lessons, many teachers designed on-going drawing and painting activities. One of the art consultants' goals was helping children to develop use of art tools and materials.

GENERAL GOALS FOR DRAWING AND PAINTING ACTIVITIES:

Goals for the drawing and painting activities of the PASE Project are listed below. Specific objectives varied for each teacher according to the exceptionality and individual needs of students. Specific objectives related to these goals are listed under Benefits For the Child with each activity.

- to help the child develop visual memory
- to help the child understand how to make full use of space
- to increase ability on how to show depth on a flat surface
- to develop an understanding of various forms or shapes
- to increase concentration
- to develop sensory recall
- to help the child use his mind and hands together in order to record what he sees
- to increase both fine and gross motor skills
- to help the child discriminate
- to increase awareness of line and color differences
- to promote a desire to observe closely in order to perceive textures, light and dark
- to increase ability to record accurate details
- to help the child to expand imagination
- to help the child understand foreground, middle ground, and background
- to help the child function individually
- to help the child function in a group
- to help the child complete work (patience)
- to help the child increase his listening skills
- to help the child follow sequential directions
- to help the child to appropriately express his feelings toward self and others
- to increase self-confidence and self-esteem
- to extend the child's frame of reference
- to provide joyful learning experiences
- to reinforce overlapping concepts

TYPES OF DRAWING AND PAINTING ACTIVITIES:

PAINTING

Painting activities used by special education teachers on a consistent basis included primarily finger painting and tempera painting. Other types of painting which could be used with adaptations are:

- Oil painting
- Acrylic painting
- Watercolor painting
- Spray painting

DRAWING

Drawing which is considered the "backbone" of basic knowledge for all art activities was widely used by teachers and art consultants in the PASE Project. Drawing activities could include the following materials:

- Pencil
- Pen
- Crayon
- Conte Crayon
- Magic Markers
- Charcoal
- Pastels
- Fabric Crayons
- Chalk

TOPICS:

Drawing and painting topics can relate to subjects which are being studied. PASE Project consultants and special education teachers have found the following topics relevant for various exceptionalities:

- Myself
- My Family
- My Friends
- My Teacher
- My Bedroom
- My House
- My Secret Hiding Place
- My Secret Friend
- My Favorite Pet
- My Favorite Toy
- Field Trip Experiences
- Seasons of the Year
- Unusual Activities
- Outer Space People, Places, Things
- Flowers, Fruits, Trees
- Dreams
- Fears
- Likes and Dislikes

Stimulation for drawing and painting should center on special and meaningful experiences. The child can paint and draw best what he understands or sees.

Children naturally express line, form, color, texture, and space. Harmony, balance, contrast, unity, and proportion can be taught indirectly by the way an art lesson is presented. (e.g., Painting a lesson on spring time using only white, black, yellow, red, and blue colors will help the child learn how to mix colors.)

ADAPTATIONS:

Drawing and painting activities are suitable for all individuals with special needs. The topics and the media can be modified or altered to provide maximum benefits for the individual. Suggestions for adaptations are as follows:

EMR, TMR: Use examples of all kinds of lines to help this child sort and select, describe or match. (Invent a guessing game.) Give the child a specific task to make thin, thick, curly, wavy, or dotted lines. Higher functioning students can overlap lines, repeat lines, and use a line to fill a page. Lower functioning children have difficulty drawing and painting to fill a space and recording what they see. Use string or wire to help teach the child about the concept of lines. Lay wire or string on paper. Have child follow the line. Create linear movements in the air with the child's fingers; repeat and name the kind of line often. Relate line to nature as much as possible.

SPMR: Helping the child make a picture with lines requires much teacher assistance. Minimal understanding may occur with the higher functioning student. Make scribble designs or dip strings into paint and drop onto colored construction paper. Try drawing or painting with shaving cream on Plexiglass. Use custards or puddings on a cafeteria tray, or soap or paint lines on your windows. The experiences will be pleasant to touch, taste, smell, and to see. Use music to increase motion and rhythm for the activity. Use non-verbal directions to show the child what to do. Many students will need guidance. Do not make the product for the child — help him to be independent. The process not the product is important.

SED: Proceed with this group as you would any normal student. Encourage use of line as in contour drawings. Ask students to work largely or give them small pieces of paper which can be easily filled. SED students can discriminate between lines, directionality, and size relationships. Use many different materials and topics to maintain a high level of interest. Cue this group in on lines in nature, people, objects. Use lines to create mood or expression. Music can be used to set mood or pace. Use fluid type materials and large paper, brushes, etc., in order to loosen up rigid, tight, or tiny work. Children who need self-discipline should be exposed to pen and ink dot drawing, etching techniques, and fine pencil techniques. Using line in repeated patterns or regular movement can help to control responses.

LD: Repeat directions often. Explore deeply the topic to be painted or drawn. Music, recorded stories, or still life set-ups are recommended. All drawing and painting activities can be executed by this group of children. Be sure to read the child's file to understand his type of LD problem. The child with perceptual problems requires different art experiences than a child who cannot communicate or has limited visual, auditory, or sequencing memory. Children with poor social skills usually have low self-esteem and limited body image awareness. Draw and paint self-portraits. Involve children in group projects and mural making.

HEARING IMPAIRED: All drawing and painting activities are healthful for this category. Demonstrations and directions can be visual illustrations, signed or, in some cases, written out. Exposure to good art work, artists, and techniques are highly recommended. Keep close eye contact. Give plenty of positive feedback through visual gestures.

VISUALLY IMPAIRED: Art activities involving painting or drawing materials should be tactilely explained with key words. Large clip boards can hold paper. Prepare a textured border around the outside edge of the paper area. Use large juice cans for paint or water. The can can be fastened to a table or board. Establish a routine procedure for brush holder, water, and different colors. At first, ask a parent to work with the child or use the assistance of an aide. Scented magic markers are often used. Try making your own crayons with oil of cinnamon, lemon, garlic, sugar, etc., (colors can be associated to odors). Music is recommended to help establish mood for expression of feeling.

PHYSICALLY HANDICAPPED: Drawing and painting activities are most suitable for this group. It depends upon the nature of the problem. Muscular and upper extremity limitations will make attention to details difficult. Assistance is usually needed. Use large tables and brushes. Foam rubber rolls can be made or bought for tools. Brushes can be pushed through a glove which fits the child securely but comfortably. Lap boards can be C-clamped to a wheel chair. Children also can be placed belly down on a bean bag chair to free arms and relax body. Keep paints fluid. Squeeze bottles can be used (cut holes larger). Spray bottles are good for gripping exercises while a child spray paints or makes stencil prints. Brushes can be strapped to feet if upper extremities do not function. Blow painting with straws is fun and easy while exercising the lungs at the same time. Drawing tools can be suspended from the ceiling for easy grasp. Some tools can be mounted on a helmet. Also, adaptive scissors can be used by helping the child. Stencil knives should be used with care and supervision. When multiple problems greatly inhibit a child, draw or paint what he verbally describes to you. Present challenges, strive to make the child extend himself. Encouragement and praise builds needed confidence, self-esteem, and pride in the child's work.

RECOMMENDATIONS:

- Draw and paint on a daily basis
- Send weekly or monthly suggestions home to parents for the child to try
- Ask parents to send to school an old shirt for a smock or collect shirts from a local outreach center
- Develop a painting station as a "reward" center
- Try using some of the following ideas:
  - Use dry powder tempera paint in ice cube trays or tempera blocks (instead of liquid paints)
  - Keep several sizes of brushes out for easy access
  - Keep large can (juice type) full of clean water by the trays
  - Use newspapers or plastic on desks and floor area (tape these items down)
  - Keep a bucket of soapy water and plenty of paper towels handy
  - Make a tape cassette of general directions for use at the "paint center"
  - Arrange a drying area close-by the center (use a clothes line and clothes pins; this is also a pleasant way to display the child's work in order to provide immediate "feedback")
- Make sure that the child always signs his work
- Mat, mount, or laminate end products
- Keep all art products for one month at a time and make a child's book of his paintings by stapling at the side or top; use a construction paper binding. Be sure to make a front and back cover and include child's name, age, teacher and dates. (Parents tend to keep "special books" such as this.)
- Remember that many watercolor techniques can be adapted to tempera painting

DRAWING AND PAINTING LESSONS:

Included in this section are the following:

- Crayon Resist "Magic"
- Crayon Rubbings
- Crayon or Cray-Pas Scratchboard
- Pointillism Painting
- Painting With Clorox
- Shadow Pictures
- Foot, Finger, Elbow, Mouth Paintings
- Bi-Symmetric Painting
- Painting Exploration
- Drawing With Glue

CRAYON RESIST "MAGIC"

Benefits For the Child:
- to develop gross motor skills
- to provide a joyful learning experience of a "magic" quality
- to increase interest in making pictures or movements on a paper surface

Materials:
- 12 x 18 manila or white drawing paper
- crayons or Cray-pas (white or yellow)
- thinned down black tempera paint (test paint as a wash)
- wide paint brushes 1" or 1½"
- newspapers
- smocks

Time Period:
- 25 to 35 minutes (excluding set-up and clean-up)

Teaching Procedure:
1. Preparation: Make crayon resist examples and gather materials for the demonstration which will provide a visual example for this activity.
2. Set-Up: Set-up materials in advance of the demonstration (cover desks with newspapers; have children wear smocks).
3. Focus upon discussion about birthday parties, with your children talk about hats, balloons, cake, etc. You could also discuss the circus; use any subject which would interest children. Demonstrate:
   - How to draw a snowman or a clown using only a white crayon on white paper
   - Paint over the white lines with the black wash tempera paint (be sure to cover all of the white paper)
4. Optional: Use music background and ask children to move the crayon all over the paper in time with the tempo

Other Suggestions For Crayon Resist:
- Draw pictures with all kinds of bright colors (or fluorescent crayons)
- Make a crayon resist on paper plates and hang with yarn
- Make small group pictures on large paper
- Ask children to write about or tape themselves talking about their "magic" picture
- Use a black light with the fluorescent colors
- Make up poems or stories about the pictures
- Mount pictures on brightly colored construction paper

CRAYON RUBBINGS

Benefits For the Child:
- to promote self-confidence and self-esteem
- to increase manipulative skills
- to enhance and broaden the students' frame of reference
- to provide a pleasurable and successful experience

Materials:
- large black or brown wax crayons
- newsprint, typing, or any light weight paper
- construction paper for mounting

Time Period:
- 20 to 30 minutes (can be adjusted to accommodate needs of individuals)
- field trip requires additional time

Teaching Procedure:
1. Preparation: In advance, make examples; take students on nature walk; collect leaves and store them flat between paper towels or magazines (leaves also can be used immediately if they are fairly flat); look at trees; discuss different shaped leaves; look at texture of leaves, touch and discuss, etc.
2. Set-Up: Have paper and crayons ready at a work station. Take paper wrapping off of crayons.
3. Demonstrate the following for the children:
   - Have children touch the surface of the leaves
   - Have children arrange leaves inside a taped area (the size of the paper onto which children will rub the crayons). The leaf also may be moved and the rubbing repeated in order to create an all over pattern of the same leaf
   - Make sure children place the leaves bumpy side up
   - Tape corners of paper down to eliminate the moving of the paper on top of the leaves
   - Place paper over leaves and rub the crayon (using side of crayon—not the point) over the top of the paper surface
   - One or two colors may be used to rub over the paper surface gently

Other Suggestions For Crayon Rubbings:
- Try working on a round paper or any odd shape
- Mount works on black construction paper
- Create a mural-size leaf rubbing
- Find other flat, textured surfaces to create rubbings
- Visit a grave yard, make tombstone rubbings for a Halloween bulletin board
- Use as a creative writing stimulation
- Use to introduce a unit of study on trees or nature

CRAYON OR CRAY-PAS SCRATCHBOARD

Benefits For the Child:
- to promote gross and fine motor skill development
- to promote reinforcement of "over and under" concept
- to promote reinforcement of square, rectangle, or triangle shape concepts
- to promote development of looking, listening, and following directions skills
- to promote development of eye-hand coordination

Materials:
- 6 x 9 or 9 x 12 heavy oaktag paper
- bright crayons or Cray-pas — save black or brown (oil crayons) for top layer
- pointed scissors
- construction paper for mounting
- newspaper
- smocks
- commercially made Scratchboard is available

Time Period:
- two 30-minute periods or four 15-minute periods (work periods can be adjusted to meet the needs of the individuals)

Teaching Procedure:

1. Preparation: In advance, prepare three examples:
   - one finished example
   - one example with *only* the first layer of colored crayon applied (the "under" layer)
   - one example with half of the colored crayon "under" surface covered with black crayon (for showing children how to place the black crayon "over" the other colors)
2. Set-Up: Cover working area with newspapers (tape them down); remove dark crayons from boxes (use the largest crayons available).
3. Motivation: Bring students to a special area of your room for looking and responding to your examples. Ask students questions about shapes or colors, or how it was done.
4. Go to work area and demonstrate on an unfinished example the following:
   - Show how to cover a portion of the half finished example with black crayon and use the point of the scissors to scratch out more lines on the finished work
   - Stress "under" and "over" layers — allow children to scratch into one layer and two layers (to demonstrate the need for two layers)
   - Have children outline shapes (of your choice) for color
   - Have children color in shapes
   - Have children use black crayon over colored areas
   - Encourage students to draw a picture of themselves, their favorite animal, food, etc. Try to get older students to look at objects. Students with severe limitations could simply enjoy the pleasure in the "surprise" of color movements on a surface. (Music background could be used.)
   - Have students draw by scratching with closed scissors like a pencil (scissors can be taped)

Other Suggestions For Uses of Crayons:

- Notched Crayons: carve away crayon or cut away notches with pencil
- Sgraffito or Scratchboard: cover oaktag with colored crayons, rub with paper towel, cover with black crayon
- Crayon Chips: press between wax paper (laminate)
- Iron-on Prints Using Crayon: make picture, press into cloth using newspaper as sandwich
- Encaustic: melted crayon pictures
- Batik: crayon used with dyes

POINTILLISM PAINTING

Benefits For the Child:

- to develop concentration
- to develop eye-hand coordination
- to expand a child's experience with painting procedures
- to encourage art appreciation

Materials:

- Q-tips or flat pencils
- tempera paints or watercolors
- white paper
- water pans
- soap, water, newspapers
- smocks

Time Period:

- 30 minutes (adjust to meet the needs of individuals)

Teaching Procedure:

1. Preparation: Collect and display prints of George Seurat's work to show students the technique of pointillism. The prints will illustrate the technique of painting with dots of pure color.
2. Set-Up: Prepare paints, tables, etc., as you would for any painting experience.
3. Motivation: Show Seurat's work to students and discuss his pointillist painting method.
4. Demonstrate using the Q-tips as brushes, with a different one for each color rather than mixing shades or tints.
5. Encourage capable students to do landscapes and water scenes which lend themselves to the pointillism technique.

Other Suggestions For Pointillism:

- Alter the size of the paper to meet the needs of the students
- Q-tips also can be used as brushes for broad strokes rather than points
- Encourage covering the entire paper surface
- Create "pointillistic" painting with press-type squeeze bottles
- Use pointillism techniques to fill in shapes
- Introduce Van Gogh's self portrait or show the students many examples of Impressionistic paintings. If possible, include examples by Manet

PAINTING WITH CLOROX

Benefits For the Child:

- to increase awareness, shape, size, and pattern recognition
- to develop concepts of black and white contrast
- to increase development of fine motor coordination
- to help the child with sequencing skills

Materials:

- Clorox
- Q-tips or brushes
- black construction paper (or any dark color)
- smocks (a must!!!!!)

Time Period:

- 25 to 30 minutes (vary according to the needs of the individual)

Teaching Procedure:

1. Preparation: Display photographs, lithographs, etchings, and pre-made examples of Clorox painting on the bulletin board.
2. Set-Up: Pour Clorox in small amounts into large can type containers. Set out Q-tips or brushes. Help children put on smocks.
3. Talk about black and white art work on the bulletin board; show children how to use the tools and Clorox by demonstrating on small squares of black paper:
   - How to dip Q-tips or brushes into can and how to carefully draw on the black paper
   - Show how to make lines, dots, shapes, and textures
   - How to incorporate accidental drips into final product
4. Guide students through the above experience and stress safety with the Clorox
5. Discuss results and display the children's art after the products are mounted or matted. Share with other classrooms.

Other Suggestions For Clorox Painting:

- Use in relation to a unit of study on the Universe
- Make Halloween masks
- Make pictures on old jeans or fabric
- Make a Halloween mural
- Use this lesson as an introduction to the study of graphic art
- Try photocopying the products and create a class book with creative writings about the painting
- Tie in with pointillism lessons — Black/White pointillism becomes stippling

SHADOW PICTURES

Benefits For the Child:

- to develop body concepts
- to increase eye-hand coordination
- to motivate the child to work largely
- to increase concentration on outlining skills
- to extend imagination

Materials:

- paint
- brushes
- large mural paper
- water, newspapers
- smocks
- projector (for casting shadows)
- large crayons (for outlining)

Time Period:

- dependent upon exceptionality and number of children involved
- 40-minute work periods are recommended
- plan on several lesson times to complete the project

Teaching Procedure:

1. Preparation: Collect and display silhouette pictures.
2. Set-Up: Arrange art materials for easy access. Clear area of room wall for large paper and tack or tape the paper to surface (floor can also be used; however, projector light would need different positioning)
3. Motivation:
   - Stand a student in front of the projector to cast a shadow. Warn student against looking directly at light. Discuss why there is a shadow; take time to explore the silhouette concept.
   - Have students look closely at body parts and how they fit together; name parts of the body; look at their shape and how they move; demonstrate:
     - How to draw around the figure shadow
     - How to use the paint to fill in parts of the body, clothing, and facial features, hair, etc. (Lower functioning classes may be limited to simply trying to fill in the outline of the body)
     - How to place children's names beneath each figure and display for the class and school

Other Suggestions For Shadow Pictures:

- Outline objects, branches or trees, groups of students, etc.
- Create action pictures of children playing tennis or throwing a ball in silhouette form
- Students can lie down on the large paper for another to outline if projectors are not available
- Use fluorescent paint and paint directly on the child's body. Make Indian-like patterns on face, arms, hands, legs; borrow a black light and use selected musical backgrounds to encourage creative movement experiences. Procurement of parental permission is suggested for this activity. In addition, it is recommended that a liquid cold cream be added to paint. This would keep paint from drying and pulling the skin of the child. Also, it would make the cleaning of the child easier as the cold cream would tend to keep paint from clogging the child's pores.
- Elongation and distortion of figures can be created through different positioning of the projector light

FOOT, FINGER, ELBOW, MOUTH PAINTINGS

Benefits For the Child:

- to develop fine and gross motor skills
- to increase awareness of color and movement
- to promote freedom of expression in response to sounds, music or environmental changes through the use of media

Materials:

- finger paints (scented)
- any unusual non-toxic paints (fluorescent, textured, etc.)
- waxy surfaced papers
- highly recommended would be to have large pictures laminated for background surfaces (Try laminating wax paper or use Plexiglas scraps.)
- smocks, water, soap, paper towels, Handi-Wipes

Time Period:

- 40 to 50 minutes (vary according to needs of the individual)

Teaching Procedure:

1. Preparation: Make laminated surfaces and examples of the product to be made by the children.
2. Set-Up: Fasten paper to boards, floor, or desks in advance of your demonstration. Hang your laminated example in front of a window.
3. Show students examples of stained glass windows; discuss the concept of stained glass windows on the level of the child; demonstrate:

    - How to use fingers, palms or heels of hands, arms with large or little movements
    - If using other parts of the body, other movement possibilities with the children
    - Use of body movement to music, sound, or light changes
    - How students can make more than one product

Other Suggestions For Foot, Finger, Elbow, Mouth Painting:

- Laminate open weave fabric for background
- Try drawing with sticks into over-worked or flatly covered products
- Make up poems and stories about the products
- Make slides of the products and show (with music) to children, parents, and educators. With parents and educators, be sure to explain why you involved your students in this art activity. (Variation: Record your students' verbal responses on an audio cassette and share in conjunction with the visual products as a slide/tape program.)

BI-SYMMETRIC PAINTING

Benefits For the Child:
- to expand student concept of two equal parts or "sameness"
- to experiment with paint in a joyful manner
- to develop coordination in a folding process
- to develop sequencing and concentration
- to increase imagination

Materials:
- 12 x 18 white or colored manila construction or drawing paper
- tempera or watercolor paints
- brushes
- construction paper for mounting
- smocks
- newspapers

Time Period:
- 30 minutes (vary to meet the needs of the individual)

Teaching Procedure:
1. Preparation: In advance, prepare several examples:
   - one example using one color
   - one example using two colors
   - one example using more than two colors
2. Set-Up: Cover working area with papers (tape them down); set out cans of water, brushes, paper, and paints; help children put on smocks.
3. Motivation: If possible, bring students together in a circle in order to look at and discuss your examples; proceed to the work area and demonstrate each of the following:
   - Wet the paints by gently dropping water from a wet brush onto each tempera block color
   - Show how to rub the brush on the color block gently in order to pick up the pigment
   - Show how to mix new colors
   - Be sure to emphasize how to clean the brush in water before dipping into a different color
4. After allowing time for students to explore the paint, show the students how to fold the paper and how to paint only on one half of the prefolded paper; show students how to press together the prefolded paper while the paint is wet in order to make a bi-symmetric painting.
5. Options for this activity:
   - Ask students to draw on top of the painting in order to make images that lend themselves to bi-symmetric designs (bugs, flowers, etc.)
   - Play a "magic" game with younger children when opening the folded and pressed upon paper to discover two paintings that are the same size, shape, and color.

Other Suggestions For Bi-Symmetric Painting:
- Make faces, flowers, or animals using a "Crazy Blob"
- Make "Crazy Blob Creatures"
- Change the kind of background paper which you use
- Make bi-symmetric cards for special occasions
- Outline the shapes with black magic markers
- Use this activity to experiment with color mixing
- Use straws to blow on areas of color to create spidery lines
- Use ink instead of paint
- Try different kinds of paper surfaces and colors for backgrounds

PAINTING EXPLORATION

Benefits For the Child:
- to increase awareness of color mixing
- to provide a "discovery" experience with paints
- to promote awareness of line or shape

Materials:
- 12 x 18 manila, white drawing or watercolor paper
- brushes (various sizes)
- construction paper for mounting
- watercolor or tempera blocks
- water cans
- smocks for children
- newspapers

Time Period:
- 30 to 35 minutes (adjust to meet needs of individuals)

Teaching Procedure:
1. Preparation: Create several examples of experiments with brush techniques and color mixing. Prepare a drying area away from the painting area.
2. Set-Up: Cover desks with newspapers; fill cans with water; set out brushes and paints; arrange a drying area; help children put on painting smocks.
3. Display your example and demonstrate the following:
   - How to break up the paper with lines
   - Show children various ways to use different sized brushes (lines, dots, turning the brush, etc.)
   - Show how to mix colors in order to make new colors not in the box (emphasize this, interact with students who are able to discuss their discoveries)
4. Options for this activity might include the following:
   - Use music as background stimulation (selections should be limited and repeated in order to control the atmosphere)
   - Ask children to make lines or shapes (whichever concept you wish to stress)
   - Ask children to pretend to be an "artist" and make new colors
   - Encourage students to work all over the surface of the painting
   - Mount and display work after it is dry

Other Suggestions For Painting Exploration Activities:
- Paint on wood, cardboard, paper plates
- Paint on giant size paper in a group situation
- Use acrylics on Plexiglass
- Mix tempera with soap; paint on school windows
- Paint on cafeteria trays with edible food substance (chocolate pudding, icing, cool whip, etc.)
- Paint on wall paper samples

DRAWING WITH GLUE

Benefits For the Child:
- to stimulate the child's tactile sensation
- to increase the child's interest in making lines on a transparent surface
- to develop fine and gross motor skills
- to interest the child in a new way to present his art
- to increase visual memory skills

Materials:

- acetate sheets - 9 x 12
- Elmer's School Glue
- sand, glitter
- music, record player
- overhead projectors, screen
- familiar objects (scissors, keys, pencils, etc.)
- newspapers, box

Time Period:

- 50 to 60 minutes

Teaching Procedure:

1. Preparation Collect materials and make several examples. Use prints by Jackson Pollock or a calligraphic artist. Be sure to have objects which will create a silhouette on the screen ready for use.
2. Set-Up: Arrange projector and screen for easy access. Cover table tops with newspaper; use a separate area for adding texture materials to glue lines.
3. Look at examples. Discuss lines and how artists can make pictures with lines.
4. Children will be motivated by being able to use an overhead projector in order to share their art products; demonstrate:
   - How to squeeze the Elmer's Glue bottle onto the acetate in order to create lines and shapes
   - How to apply the glitter or sand
   - How to lay the art work on top of the overhead projector in order to project their images
5. Use music as background during the work period; allow each child to talk about his product.

Other Suggestions For Drawing With Glue:

- Follow-up by laying objects such as keys, pencils, combs, etc., on the overhead projector to cast a silhouette. Solicit verbal recognition responses regarding the objects from the children
- Place a child in front of the beam of light in order to project a profile or other body parts. Discuss the shape, body part, and its function
- Mix dry tempera with sand or corn meal and create "sand paintings." This idea could tie into the art of South Western Indians. A variation of this idea would be to create a large sand painting on mural sized paper.

PRINTMAKING ACTIVITIES

PRINTMAKING ACTIVITIES

When paints or inks are applied to a raised or indented surface which comes into direct contact with another flat surface, a print results. A print is a way of making original art works. Printmaking was a popular and interesting art area used in the special education classrooms of the PASE Project.

Special education children can become aware of shape and texture while dipping their fingers or hands into clay or paints in order to make chaotic or orderly designed prints. Using body parts for printing increases awareness of body parts. The desire to reproduce shape over and over is a natural rhythmic desire of children. Repeated patterns or printed images created by children result in aesthetically pleasing visual products.

GENERAL GOALS FOR PRINTMAKING ACTIVITIES:

Goals for the printmaking activities of the PASE Project are listed below. Specific goals varied for each teacher according to the exceptionality and individual needs of students. Specific objectives related to these goals are listed under Benefits For the Child with each activity.

- to help the child understand the printing process
- to help the child through sequencing activities by following directions
- to develop the child's ability to fold or trim paper
- to motivate the child by using the product for a creative writing experience
- to enhance the social experiences of the child by sharing or trading printed designs
- to develop language arts related lessons such as:
  a. oral skill development (ask children to describe their products)
  b. writing skill development (ask children to write a story about their products)
  c. non-verbal means of communication (ask children to "act-out" their product)
- to increase social skills by having children create a group mural or wall hanging
- to develop self-awareness through the printing of body parts (fingers, toes, hands, feet, etc.)
- to develop artistic awareness of color, shape, texture, spacing, and pattern

TYPES OF PRINTMAKING ACTIVITIES:

PRESS PRINTING

Press printing was more commonly used by special education teachers in the PASE Project. This "stamp pad" procedure of dipping objects into paint or ink and pressing them onto paper has endless possibilities in the classroom. Some ideas for press prints might include the following materials:

- Sponges
- Vegetables
- Wooden Blocks
- Found Objects
- Strings and Things
- Repousse' Metal
- Use of Body Parts
- Inner Tubes
- Rocks or nature type objects
- Cookie Cutters
- Buttons, Beads, Seeds
- Pipe Cleaners
- Plasticine
- Glue Printing
- Carving and printing wax, plaster of Paris, etc.

BRAYER PRINTING

Brayer and inked plate printing also was introduced into PASE classrooms by consultants and classroom teachers. Brayer printmaking lessons involving the brayer and plate could include:

- String and yarn glued onto a can
- String and yarn wrapped around the brayer
- Brayers rolled over objects hidden beneath paper
- Monoprints with brayer
- Brayers used to build surfaces
- Brayers with styrofoam meat plates
- Linoleum block printing
- Wood block printing
- Grainy wood backgrounds
- Fish prints

OTHER

There are numerous ways to make prints. Etchings, lithographs and aquatints are more intricate and rarely used with special education students. The more common types of printmaking used with children who have special needs include:

- Paper or Fabric Stencils
- Stenciling with paints or crayons
- Spray Painting
- Screen Printing in a box (silk screens)

TOPICS:

Students work best when motivated to use their prints for a purpose. After the initial exploration period with the press printing process, to stretch imagination and enhance concentration, the following topics could be used:

- Crazy Flower Cards
- Outer Space People, Places, Things
- Funny Face Stationery
- Bugs That Hug
- Dear Little Creatures Wrapping Paper
- Looney People T-shirts
- Wheels (print both sides of paper and suspend from ceiling)

Topics can be as broadscope as your students are able to try. Go beyond what you think they can do. Special education students are very capable when they are interested in the process or materials.

ADAPTATIONS:

Printmaking lessons were developed for a variety of exceptionalities by consultants and teachers. Adaptations to the specific printing lessons illustrated in the following pages are as follows:

EMR, TMR: All printmaking activities can be used with little problem, if directions are clear and children are supervised closely. Most students can grasp monoprinting easily (which could be introduced with finger painting activities). Higher functioning children can handle found object printing and styrofoam meat plate printing. Be sure to emphasize "dip, gently press, and lift" when stamp-type printing activities are used. Stress that objects should not be used like brushes.

SPMR: Monoprints are most suitable for this level. Use finger painting as a forerunner to the printing. Any printing activity is most successful when highly individualized for this exceptionality. Body printing of fingers, hands, toes, feet is also a fine self-awareness and sensorially rich art activity for these children. Vegetable printing is particularly good for this group. However, children should be supervised closely against eating the objects.

SED: This group of children usually can grasp printing concepts readily. It is recommended that small groups of children work in a team to produce products which could serve as a school or community project. Group mural type products are recommended for social interaction. Exchange of products should be encouraged.

LD: Printing activities are carried out easily by this category of handicapped children. Be careful about incorporating words into printmaking— the process is confusing. With proper supervision, some children with reversal problems can be helped. The number of colors for this group should be limited. Be acutely aware of shorter attention spans. Use aides or capable students to assist and to provide as much "one-on-one" interaction as is possible. Plan steps in short sequential order. Use calming music as background, if desired. Emphasize concentration, expanding imaginative images, and following directions for best results.

HEARING IMPAIRED: All printing activities are desirable. Demonstrations which are broken cleanly into steps is a great help to this child. Have the child mimic each step as you demonstrate. Use many visual simuli for this type of handicapping condition. (Use your environment; set-up still life arrangements; show the child reproductions of famous artists.)

VISUALLY IMPAIRED: Use a flat dish, pan, or cookie sheet with sides. The edges help to guide the hands of this child. C-clamps can help hold down trays to the table. Tape or clamp down paper, etc. Clear and slow verbal directions added to physical demonstration of steps is helpful. Use your hands on top of the child's hands. Repeat the steps often. Try music with different moods to solicit possible changes in linear movement if monoprinting. Use soap flakes or small granules in the paint to increase tactile sensitivity. Directions in Braille can follow the demonstration and exploration period.

PHYSICALLY HANDICAPPED: Use a similar approach to C-clamping objects down. Special lap tables can be attached to wheel chairs. Children also can be placed on stomach pillows, belly down, to free arms for rolling ink or pressing objects onto paper. Physically handicapped students easily understand the procedures and concepts involved in printmaking activities. Teacher assistance is usually necessary, however, to help students execute the steps in order to make a product. The wheels on a wheel chair could be coated with paint and the student could run the wheels over a paper surface. Use large objects with students who have grasping problems. Small objects can be glued onto large blocks.

RECOMMENDATIONS:

- If possible, use teacher aides in low functioning classes and with physically handicapped
- Begin with simple monoprints or press print type activities
- Use the expertise of the art teacher to clarify procedures
- Work in small groups— a "one-on-one" approach is most desirable

PRINTMAKING LESSONS:

Included in this section are the following:

- Body Prints
- Monoprinting
- A Fishy Print
- Styrofoam Printing
- Fruit and Vegetable Printing

BODY PRINTS

Benefits For the Child:
- to develop self-concept and body awareness
- to develop concentration on details, shapes, lines, and repetition of pattern
- to develop interest and understanding of printmaking
- to develop sequencing skills

Materials:
- wall paper, wrapping paper (heavy type), construction paper, etc.
- tempera paints or printing inks (water soluble)
- "stamp pad" (made by folding paper towels in center of old pie pan)
- masking tape to hold paper
- bucket of water, soap, paper towels, sponges, newspaper or brown craft paper
- paint shirts or smocks

Time Period:
- 30 to 40 minutes (adjust time to meet needs of individuals)

Teaching Procedure:
1. Preparation: Make an example of someone's handprint which is larger or smaller than the students'. None of the children's hands should match your example. Decide upon and gather the art materials which you will need.
2. Set-Up: In advance, set up materials and cover desks or papers with newspapers or brown craft paper. Have buckets and paper towels handy for spills and clean up later. Help children to put on protective smocks.
3. Display and talk about the handprint example; show children the "stamp pad" printing procedure; discuss what parts of the body to try and print; for example:
   - Have students talk about body parts, name the parts and discuss what they do
   - Count fingers, toes, etc.
   - Talk about fingers, hands, or footprints and how they are similar or different
   - Allow children to choose the body part that they wish to print.
   - Guide children through the printing process
   - Have children look at and talk about their prints, if they are able to communicate

4. Demonstrate each step of the printing process with the children — ask a child to repeat directions for his peers. For your demonstration:
   - Make sure tempera paint or ink is thick and not "runny" (consistency of heavy cream)
   - Experiment with mixing colors
   - Show how to blend paints or inks
   - Show how to clean hands, etc., before dipping into new color
   - Discuss and show how the children can repeat the shape to make a pattern or more prints
   - Encourage use of bright colors or contrasting colors on all kinds of papers. (Try using bright comic papers as backgrounds for an experiment.)

Other Suggestions For Body Prints:
- Use fluorescent paint on black construction paper
- Make a giant wall mural from individual prints
- Make large wall murals by allowing children to work in small groups
- Make prints on windows, fabric or boxes (use the printed-upon boxes to make a "secret box for treasures")
- Make an above-the-blackboard banner type mural of your students' body prints
- Print to various kinds or styles of music
- Make prints on T-shirts, pillow case costumes, or sheet screen

MONOPRINTING

Benefits For the Child:
- to increase awareness of the printing process
- to provide a "discovery" experience in making a monoprint
- to promote awareness of line, shape, and color
- to develop sequencing skills
- to enhance eye- hand coordination ability

Materials:
- 12 x 18 manila, white drawing or other kinds of paper
- cookie sheet, plexiglas, inking plate, easily cleaned counter or desk up
- construction paper for mounting monoprints
- thick tempera paints or printing inks (water base)
- paper towels, sponges, newspapers, water, soap
- paint shirts or smocks

Time Period:
- 30 to 35 minutes (adjust to meet the needs of the exceptionality)

Teaching Procedure:
1. Preparation: Make a monoprint of several topics or designs.
2. Set-Up: In advance, mark off desks or counter tops with masking tape into any size desirable for your students. Children will make monoprints inside this blocked out area. Arrange inking plates and paints or printing inks. Be sure to arrange a drying area for prints (away from printing area). Help the children to put on their painting smocks.
3. Display and discuss your monoprint examples; demonstrate the monoprinting procedure; show how to roll ink onto the surface of the inking plate before making a print; discuss the use of the roller (brayer) and paint or inks. Be specific about the following procedures:
   - Place a small amount of paint onto the inking plate
   - Roll paints or inks out flatly onto the inking plate before applying to the working area
   - Scratch picture or design into work area (use sticks, tongue depressors, etc.)

- Lay paper over the work area after the picture has been made by scratching into the surface
- Rub surface of paper with clean hands, then lift off carefully. (In some cases, a second print can be made, but it is usually lighter.)
- Show how to mix colors in order to make new colors (emphasize this, interact with students who are able to discuss their discoveries)
- Have students discover the difference between original and print-obtained (reversal)

4. Options for this activity might include the following ideas:
   - Use music as background stimulation (selections should be limited and repeated in order to control the atmosphere)
   - Ask children to make lines or shapes to the music
   - Ask children to pretend to be an "artist" when making their prints
   - Encourage students to work largely and cover work area for the print
   - Look at and talk about the product with the child
   - Mount and display work after it is dry

Other Suggestions For Monoprinting:

- Print on wood, cardboard, paper plates
- Print on giant size paper in a group situation
- Use fluorescent paints
- Mix tempera with soap for interesting printing textures
- Print on cafeteria trays with edible food substances (chocolate pudding, icing, cool whip, etc.)
- Use your windows for work surface, then leave the designs for a change of atmosphere in your room
- Make squares or cylinders from the prints and suspend them from your classroom ceiling with invisible filament nylon cord
- Draw a picture on manila paper, using waterbased markers. When finished, take a wet sheet of manila the same size as original and place directly on original. Press with hands. Depending on degree of wetness, the image will transfer to dampened sheets.

A FISHY PRINT

Benefits For the Child:

- to develop gross motor skills through use of a brayer
- to provide a joyful learning printmaking experience about fish shapes
- to increase interest in making prints
- to encourage awareness of composition
- to provide awareness of the odor and texture of a fish

Materials:

- 12 x 18 white printing paper, tissue paper or construction paper
- black printer's ink, brayers and inking plates or surfaces (Colored inks also may be used; if so, use water soluble type.)
- newspaper, soap, water, paper towels
- wide paint brushes 1" or 1 ½" (for use with SPMR groups, if desired)
- paint shirts or smocks

Time Period:

- 25 to 35 minutes (excluding set up and clean up; adjust to meet the needs of the individual)

Teaching Procedures:

1. Preparation: Call ahead to grocery store; order a large, unscaled fish. Make fish print examples with several composition ideas on various colored papers.
2. Set-Up: Arrange materials in advance of the demonstration. Cover desks with newspapers. Have children wear smocks.
3. Focus upon a discussion with your children about different kinds of fish; show a short film on aquariums; borrow a gold fish in a bowl (look at it, smell, touch, and discuss where and how the gold fish lives); use any fish subject which would interest children; demonstrate how to print the fish on paper:
   - Show how to roll out color using brayer
   - Show how to apply color to the fish with brayer
   - Show how to press the fish onto the paper or how to press the paper onto the fish (have higher functioning students tell you which direction fish will face on print prior to lifting print)
   - Show how one or more prints of the fish can be placed on the same paper
4. Have children look at the shape, texture, and pattern of the fish; mount the fish prints on black contruction paper and make an exibit

Other Suggestions for Fish Prints:

- Make prints with all kinds of bright colors on black paper background
- Make a fish print on fabric and hang with dowel rods
- Make small group fish prints on large paper (mural)
- Ask children to write about or tape themselves talking about their "fishy print"
- Make a print of weird fish from inner earth by allowing children to create a background for the fish after the print dries. Children could alter the basic fish print by drawing on it
- Make your own aquarium by hanging cut out prints of the fish from the ceiling
- Make up a poem or story about the fish
- Use any found object, toys, etc., from which to make brayer prints

STYROFOAM PRINTING

Benefits For the Child:

- to help the child understand the concept of printmaking by making more than one of the same image
- to increase sequencing skills
- to develop eye - hand coordination skills
- to stretch the child's imagination
- to enhance social skills

Materials:

- styrofoam meat plates
- pencils
- papers, including cut to size "funny" papers
- brayers, inking plates, inks or paints (water base)
- same clean up materials as in other printmaking activities
- smocks or old shirts

Time Period:

- 30 to 45 minutes (adjust to meet the needs of the exceptionality)

Teaching Procedure:

1. Order styrofoam meat plates from grocery store or save styrofoam meat plates of all sizes and shapes. Make prints for examples to show children.
2. Set-Up: Follow same basic procedures as in other printmaking lesson examples.
3. Show children examples of the same print on various colored paper backgrounds; demonstrate drawing on styrofoam and how to make a print:
   - Show how to apply ink onto the brayer
   - Stress how to roll the ink carefully onto the styrofoam
   - Illustrate how to place paper on top of inked styrofoam and rub with clean hand, spoon, or a clean brayer
   - Show how to lift the paper gently from inked styrofoam
4. Helpful Hints:
   - Trim edges off styrofoam meat plates and glue on cardboard (optional)
   - Pre-cut papers to size of print with 2" border
   - Do not use sharp pencils
   - Be sure to draw letters and words BACKWARDS
   - Use a child to reiterate or redemonstrate the procedure
   - Encourage use of different papers for backgrounds
   - Use this activity for Christmas or Valentine's Day cards, etc. (pre-cut and fold the cards for printing)

Other Suggestions For Styrofoam Printing:

- Press objects onto styrofoam plate for texture pictures
- Mount the dried prints on black construction paper
- Print on a large old sheet to make a curtain to cover shelves or to make a hanging for any area of your room. A quilt-type design can result, if desired
- Have students exchange their finished prints with the other "artists". Create books from these collections

FRUIT AND VEGETABLE PRINTING

Benefits For the Child:

- to develop an understanding of the printing process
- to increase sequencing skills
- to develop tactile sensations
- to increase eye-hand coordination
- to enhance awareness of color, shape, and pattern
- to expand visual awareness of fruit and vegetable forms and textures

Materials:

- printmaking inks *water soluble* or tempera paints
- rollers and brayers or "stamp pad" (made by folding paper towels in center of old pie pan)
- papers of all kinds, sizes, and colors
- masking tape
- bucket of water, soap, paper towels, sponges
- paint shirts or smocks
- vegetable and fruit of different shapes
- Fruit Fresh (optional)

Time Period:

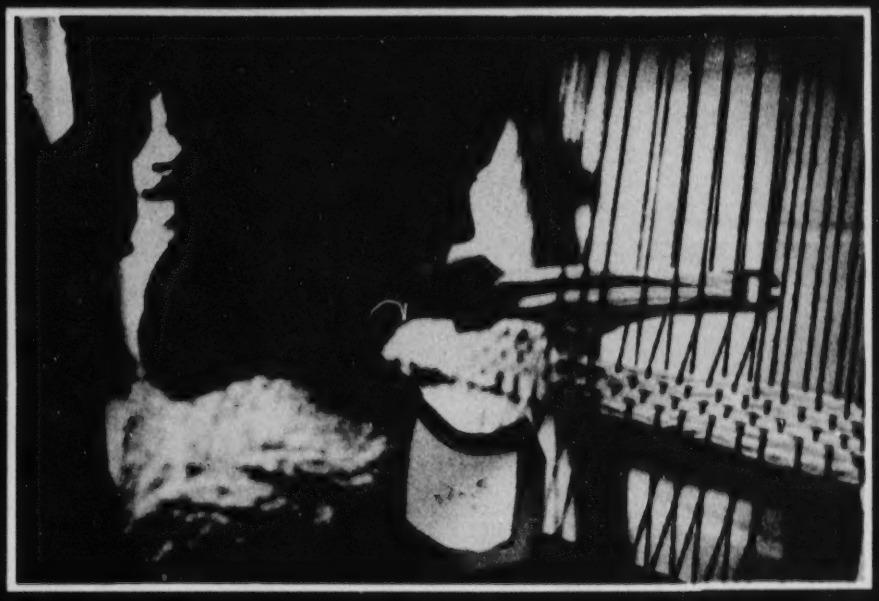
- 30 to 40 minutes (adjust time to meet needs of individuals)

Teaching Procedure:

1. Preparation: Collect fruits and vegetables and a can of Fruit Fresh. Make examples. Create a bulletin board of prints made by famous artists who used fruits or vegetables for subject matter.
2. Set-Up: In advance, cover tables and arrange materials. Display examples made with fruits and vegetables. Make space for a drying area. Help children to put on smocks.
3. Use examples to motivate children. Discuss the kinds of fruits or vegetables used to make the prints. Cut the fruits or vegetables in half for the children; touch and taste the fruit or vegetable. IMPORTANT: Stress that the fruits or vegetables on the printing table art *not* to eat but will be used only for printing. Low functioning children will need constant supervision for this activity.
4. With higher functioning children, look at prints made by famous artists; talk about the content, shapes, colors, placement. Solicit verbal responses from children, then demonstrate:
   - How to apply colored inks onto the fruit or vegetable
   - How to press the object gently but firmly onto the paper
   - How to cover the paper by repeating the pressing process
   - How to create eye movement with color and repeated shapes
   - How to clean off the object before changing colors
   - How to take the print to the drying area
5. Make sure that students' names are on all papers.

Other Suggestions For Fruit and Vegetable Prints:

- Use fabric inks and make prints on T-shirts or any type of cloth
- Make a mural or small group prints
- Make special occasion cards or stationery
- Create borders on paper table cloths, napkins, etc.
- Decorate old jeans
- Laminate 12 x 18 prints for placemats



FIBER ACTIVITIES

FIBER ACTIVITIES

Stitchery, embroidery, rug hooking, weaving, batik, and applique are used to make or decorate fibers. Color, line, form, and texture are combined to make designs and decorative fibers.

Primitive man first used animal hides and fur to cover and protect himself. Soon after, simple frame looms between two trees were invented. Man explored weaving over and under with hides and thread-like material. It was not long until he discovered pleasure in decorating the fibers which he made.

Children enjoy the tactile sensations and visual delights of working with fibers, threads, beads, buttons, yarns, dyes, etc. Special education children especially find pleasure in weaving, stitchery, and fabric collage art activities.

GENERAL GOALS FOR FIBER ACTIVITIES:

Goals for the fiber activities of the PASE Project are listed below. Specific goals varied for each teacher according to the exceptionality and individual needs of students. Specific objectives related to these goals are listed under Benefits For the Child under each activity.

- to increase the child's tactile sensations
- to develop the child's understanding of line, color, form, and texture
- to develop the child's concept of "over and under"
- to increase the child's visual acuity on fibers
- to increase the child's motor skills
- to increase the child's ability to follow directions
- to help the child participate in a group activity
- to increase the child's understanding of weaving and stitchery, etc.
- to increase the child's attention span
- to increase the child's eye-hand coordination skills
- to develop the child's sequencing skills
- to help the child experience success
- to help the child gain an understanding of rug hooking, batik, dying, or applique

TYPES OF FIBER ACTIVITIES:

STITCHERY/EMBROIDERY

Stitchery activities used by art consultants and special education teachers included the exploration of the cross stitch, running stitch, blanket stitch, etc., on such materials as:

- Burlap
- Open Weave Fabrics
- Mesh

RUG HOOKING

Manually operated hooking machines were used in some special education classes of the PASE Project. Rug hooking books are available for details in your local library. Highly recommended is the use of the child's own design to create a rug.

WEAVING

Weaving involves the preparation of a warp background into which weft fibers are woven over and under in a variety of patterns. Pulled burlap weaving and wooden frame looms were more commonly used by art consultants. Other types of weavings can be executed by using:

- Paper strips
- Wooden Box Looms
- Card Board Looms
- Inkle Looms
- Floor Looms
- Frame Looms
- Backstrap Looms

BATIK/TIE DYE

Folding, tying, dipping, and the application of wax on fabrics also was explored on a limited basis in special education classrooms. Batik and Tie Dye provide a mysterious, "happy accident" approach to making art. Both processes can be easily explored in most basic art books.

APPLIQUE

Many special education teachers and art consultants found applying fabric shapes of varying sizes and colors to a background surface an instant success activity. Pre-cut fabrics can be sewn or glued onto various backgrounds.

TOPICS:

Fiber activities may be curriculum-related or may focus upon self concepts. Possible ideas might include:

- My Name is Me
- I Am Part of a Group
- From the Sky Above
- Outer Space People, Places, Things
- Wonderful Weavings
- Woolly Worms
- Fields, Cities, Forests
- An Airplane View
- Explosion
- Abstract Designs
- Windows of the World

In most cases, the demonstration of the fabric activity to be explored will provide the stimulation, and topics need not be discussed. Younger children often enjoy the fiber activity when a topic or idea is presented. Music provides a relaxing background to the process.

ADAPTATIONS

Stitchery, weaving, and fiber collage are ideal ways to involve special education children in art activities. Working with fibers can help the child in his physical, mental, and emotional development. Like all art activities, modifications will be needed. Suggestions for each exceptionality are as follows:

EMR, TMR: It is most desirable if each child can receive "one on one" guidance on the procedures when he is first beginning fiber activities. Repetition in the weaving process comes fairly quickly to higher functioning students. Simple frame looms are best suited to this group. This activity is a good forerunner to embroidery. Gluing fabric shapes onto textured surfaces such as sandpaper increases the child's motivation and tactile sensations. The sandpaper keeps fabrics from slipping while the child is gluing. The collage approach also provides instant success. Most fiber activities can be executed by this exceptionality.

SPMR: This exceptionality has difficulty with the sequencing over and under pattern. Begin with paper weaving or use very large, well spaced table top looms. Constant supervision is needed. Batik and tie dying can be adapted for creating abstract designs with these children. A textured background surface is most suitable. Guide students into tactile experiences. Encourage SPMR children to touch and respond to various fibers.

SED: Most weaving and stitchery concepts are grasped quickly by this group. Projects should be kept simple for immediate success. Limit the working period in order to lower the frustration level. Group projects are recommended. Students should work in a pleasant area conducive to social interaction. Experiment with all fabric type activities. Use these children as assistants with other normal or handicapped students. Encourage responsibility and task completion.

LD: Demonstrate for a longer period of time so that students cannot wait to start the activity. Use students to repeat and demonstrate your directions. Develop reading charts and audio cassettes for children to use after the initial demonstration. Moderate supervision will help the children carry through the proper sequencing or steps to follow. This group enjoys a change from paper type lessons; all fiber activities can be used with little problem with this group. Limit length of working period so that students do not lose interest.

RECOMMENDATIONS:

- Use teacher aides or other students to guide students through initial steps
- Borrow examples of fiber art for each activity
- Begin with collage and move to paper weaving before trying more involved fiber activities
- Solicit help from your art teacher for detailed directions

FIBER LESSONS:

Included in this section are the following lessons developed by CANDACE SMITH, Visual Arts Consultant/Instructor for the PASE Project:

- Pulled Weaving
- Exploring Over and Under
- Fabric Painting
- Iron-On Designs
- Sandpaper Printing
- Stitchery
- Insect Fabric Collage

PULLED WEAVING

Benefits For the Child:
- to reinforce the over-under concept in weaving
- to provide experimental time in weaving with a successful project
- to increase manipulative skills

Materials:
- burlap squares
- large, blunt needles with big eyes, #18
- rug yarn
- sequins and beads

Time Period:
- 30 to 40 minutes

Teaching Procedure:
1. Preparation: Make examples of various stitches worked onto a burlap sample. Pre-cut burlap into rectangles or shapes. If possible, have some samples of completed weavings for children to look at and touch. Borrow a magnifying glass or microscope.
2. Set-Up: Arrange materials for easy access.
3. Motivate children by looking at fabric and yarn through the magnifying glass. Look at, touch, and discuss examples.
4. Demonstrate the following:
   - How to pull threads from the burlap
   - How to leave enough space in order to reweave with rug yarn threaded onto a needle
   - How to create various stitches
   - How to add beads and sequins
5. Encourage children to space out their "pulled areas" differently and make them of different widths.
6. Mount the burlap product with strips of wood lath or on top of heavy cardboard; also, a small dowel rod can be placed through a pulled area at the top of the weaving.
7. Exhibit the children's finished products.

Other Suggestions For Pulled Weaving Activity:
- Create small 2" x 3" pulled burlap products and glue onto folded oaktag for cards
- Seek out other kinds of fabrics that make pulling threads easy for similar projects
- Combine with pulled thread fabrics
- Weave ribbons or shoe strings into open pulled thread areas

EXPLORING OVER AND UNDER

Benefits For the Child:
- to develop the concept of over and under
- to enhance eye-hand coordination
- to promote awareness of texture and color
- to encourage group activity and cooperation
- to enhance fine motor skills
- to promote awareness of range of weaving possibilities

Materials:
- frame loom-- any size that students can work on in a group comfortably (may be canvas stretchers or wooden frame)
- yarns and strings — various weights and textures
- blunt needles — size #18 and #13
- flat shuttles — cardboard pieces or flat wood strips
- "add ons" — beads, feathers, wire, plastic strips, (optional)

Time Period:
- 25 to 40 minutes (excluding set up and clean up). This could easily be an activity to which students could return during their free time.

Teaching Procedure:
1. Preparation: Order "Weaving" film, gather and place yarns in boxes; place loom on sturdy surface and wrap the loom. Start the weaving.
2. Arrange materials and room for experience.
3. Motivate by showing the film on weaving or initiate a discussion with examples in order to show the range of weaving possiblities and procedures.
4. Demonstrate various knots and weaving procedures.
5. Discuss and demonstrate shapes, textures, and how to incorporate "add-ons."
6. When finished, the weaving may be mounted on dowel rods or left on frame.

Other Suggestions For Weaving:
- Combine individual weavings by stitching them together in order to make a giant wall mural
- Choose a topic or direction for the weavings *(e.g.,* seasonal colors, geometic shapes)
- Weave bookmarkers, scarves, hot pads, etc.
- Weave on wood (use nails for securing wrap)
- Weave between two trees out of doors with wire or heavy cords, etc.

FABRIC PAINTING

Benefits For the Child:
- to develop gross and fine motor skills
- to provide the chance to experiment with various media on fabric
- to enhance eye-hand coordination
- to encourage identification of body parts
- to discover that the child is an important part of a group
- to increase awareness of self-image

Materials:
- large solid color sheet or fabric square
- markers
- crayons, thinned acrylics, pastels, inks, dyes, watercolors
- water, soap, paper towels, smocks, newspapers

Time Period:
- 25 to 30 minutes (excluding set up and clean up)

Teaching Procedure:
1. Preparation: Gather materials and create a picture of yourself on a corner of the sheet.
2. Set-Up: Have sheet spread out on floor with lots of newspapers underneath. Arrange materials for working in containers.

3. Suggested motivational topic: "I Am Part of a Group"; discuss with students what makes them uniquely "themselves," such as, hair color and texture, face shape, glasses, eye color, etc.; explain that the project is a group or "class portrait," but that they are each the artist in charge of painting themselves.
4. Have students lie in a row on the sheet so that just each one's head and upper body are on the sheet. Ask other students to trace around them. Put another row of students above that row so that they seem to be behind the first row as in a class picture. Continue until all students are drawn onto the sheet.
5. Fill in the outlines with various media to complete the portrait.
6. Look at and discuss the results. Display the product in a homemade frame or paper frame.

Other Suggestions For Fabric Painting:
- Use this activity to culminate the study of portraits
- The sheet hanging can be backed with fiberfill and machine quilted
- The entire body can be traced, painted, or colored in, stitched and stuffed for a body self-sculpture

IRON-ON DESIGNS

Benefits For the Child:
- to develop sequencing skills
- to reinforce concepts of color and shape
- to provide a joyful and successful experience
- to increase listening and following direction skills

Materials:
- T-shirts — at least 50% polyester or synthetic insures permanent colors
- crayons made especially for fabrics —Crayola Craft or Prang
- plain paper
- iron
- pad of old newspapers

Time Period:
- 30 to 40 minutes

Teaching Procedure:
1. Preparation: Purchase fabric crayons. Ask students to bring in T-shirts. Make several examples of T-shirt iron-on designs.
2. Set-Up: Arrange a desk or table with the pad of newspapers for ironing the T-shirt designs. Make sure the iron is in a safe position and cannot be knocked down or over by students.
3. Show your T-shirt examples and discuss the project.
4. Have students draw their designs on plain pieces of paper; make sure to have student do any writing *backwards* (Use a mirror).
5. Place design face down on T-shirt and iron design on to shirt, lifting corners to make sure that design has transferred.
6. Have a fashion show for other classrooms.

Other Suggestions For Iron-On Designs:
- Use iron-on fabrics and patches of clothing and combine with fabric crayon designs
- Make fabric crayon pictures on cloth, stitch edges and hang from dowel rods like banners
- Make fabric colored design hats, skirts, shirts, etc.
- Combine fabric crayons with stitchery

SANDPAPER PRINTING

Benefits For the Child:
- to enhance fine motor skills
- to promote eye-hand coordination
- to provide a fun experience with familiar materials

Materials:
- sandpaper, the coarser the better
- crayons — this is a great use for scrap crayon pieces
- old sheet or large piece of muslin
- iron
- newspapers

Time Period:
- 25 to 30 minutes

Teaching Procedure:
1. Preparation: Gather old odds-and-ends pieces of crayons. Use old cloth to make example. Bring in an old white or pastel colored sheet.
2. Identify a safe area for ironing sandpaper onto sheet. Arrange scraps of crayons and coarse sandpaper on top of newspapers.
3. Motivation: Discuss the topic for drawings to be made on the sandpaper *(e.g.,* bugs, animals, flowers, games, self-portraits, etc.). Demonstrate the following:
   - Have students work largely on sandpaper and press the crayons heavily onto the sandpaper (the more crayon used, the better the product will be)
   - Place sandpaper, drawing side down, on the sheet and press with hot, dry iron (be sure to use a heavy pad of newspapers beneath the sheet)
   - Use a pretend "magic wand" with younger children when you lift up the sandpaper. Making transfers of this kind delights young children
4. Talk about what happened and how the transfer was made. Look at the texture on the sheet.
5. Display the finished product in some type of paper or wooden frame.

Other Suggestions For Sandpaper Printing:
- Create a quilt design
- Use any theme or idea as motivation
- Make a series of long vertical panels in order to decorate the room
- Ask for permission to use window blinds and create borders or patterns

STITCHERY

Benefits For the Child:
- to develop fine motor skills
- to promote eye-hand coordination
- to develop sequencing skills in successfully creating stitches
- to increase awareness of texture created by lines

Materials:
- large piece of burlap — may be stretched on a frame or left loose
- yarns and strings
- blunt needles
- scissors
- scrap material for applique (optional)
- markers

Time Period:
- 25 to 40 minutes (excluding set-up and clean-up)

Teaching Procedure:
1. Preparation: Order "Stitchery" film well in advance of the project. Divide large burlap piece into sections for stitching (approximately 12" x 12"). If possible, invite a parent who creates stitchery to assist individual children.
2. Set-Up: Arrange a working area on a large table. Hang yarns (pre-cut string lengths) from coat rack, arrange needle and scissor areas.
3. Suggested topic for motivation, "My Name is Me"; show a "Stitchery" film; display pre-completed example; discuss things students like to do or are important to them and how to "symbolize" them; *e.g.*, "Playing in the snow" would indicate snowflake, sled, or a snowman as symbols.
4. Have children write their names and draw the symbols directly onto the burlap with the magic markers.
5. Demonstrate the various stitches, emphasizing different textures and designs created; encourage use of color and texture; show how to applique, if that is to be part of the lesson.
6. When the group project is complete, finish outside edges by sewing with dowel rods or stretch on a frame.

Other Suggestions For Stitchery:
- Individual burlap pieces can be seamed together for one large hanging
- Giant "sampler" can be made using colonial motifs and students names
- Students can stitch their names and outline the name with various stitches
- Make your burlap for the stitching project the size of a bookshelf or storage area which needs covering
- Ask parents to sew individual 12" x 24" panels into lined book carry-alls
- With higher functioning children, use embroidery thread and needles to create their names and symbols on jeans or T-shirts. Cheese cloth garments (usually shirts or blouses) can be purchased for children who would have difficulty sewing on more solid materials
- Use plastic screen instead of burlap for variety in some classes
- Use rug yarn on large, open-hole mesh
- Use nicknames, first or last names, or all three names
- Trace and stitch your handprint or footprint using burlap squares and heavy yarns

INSECT FABRIC COLLAGE

Benefits For the Child:
- to stimulate tactile sensations
- to increase awareness of insects
- to develop eye-hand coordination
- to increase selection and pasting skills
- to increase awareness of shape, color, and placement

Materials:
- coarse sandpaper 9 x 12
- pre-cut fabric shapes (use a variety of color and pattern)
- Elmer's glue
- magic markers (old ones)

Time Period:
- 30 to 40 minutes

Teaching Procedure:
1. Preparation: Select large pictures (card type) of insects from your library. If possible, create a conversation museum corner using famous paintings of insects and models of insects. Gather and pre-cut fabric shapes. Make an example.
2. Set-Up: Arrange materials for convenient access.
3. Motivate the children by looking at and discussing insects that were painted, sculptured, or printed by famous artists. Involve children in talking about what they see in the art work, how it was created, and elements which they like. Use the library resource picture cards to identify the kinds of insects as well as parts and function.
4. Show your example of an insect collage glued onto sandpaper and demonstrate:
   - How to select the fabric shapes for parts of the insect
   - How fabrics differ in texture (have children close their eyes and touch their hair, skin, clothes, desk, etc). Describe the differences or similarities.
   - How to arrange the design of their insect shapes and color onto the sandpaper
   - How to apply the Elmer's glue
   - How to outline the insect with magic markers (this gives a visual effect similar to a Rouault painting)
5. Look at and discuss end products with the class. Have children make an exhibit of their own insects.

Other Suggestions For Insect Fabric Collage:
- Make fabric collages of animals, people, places, or things
- Make a giant insect
- Create abstract fabric collages on all kinds of textured backgrounds
- Make fabric collages on rocks
- Pin fabric collages onto jeans, sweatshirts, etc.; ask parents to sew on the designs created by their children
- Make a fabric collage mural for the entrance way to your school
- Study artists who use fabric to make art
- Invite a local craftsman who uses fabric to demonstrate for your class
- Cover giant-size styrofoam packing for TV's, etc., with fabric and use for blocks to invent spaces
- Take your class to a museum in order to look at fabric art, collages, etc.

CERAMICS ACTIVITIES

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The history of man is uniquely bound to the history of ceramics. Ceramics is more simply defined as an art activity in which objects are made of clay and then made solid through the use of heat. Clay is dug from the surface of the earth.

PASE classroom teachers and their students engaged in sculpting, modeling, and throwing on the wheel to shape clay.

The kinds of clay and the many uses can be researched. Specific details on glazing, firing, etc., also can be located in books and from the art teacher. The lesson ideas which follow in this section were developed by using earthenware, a low fire clay.

GENERAL GOALS FOR CERAMICS ACTIVITIES:

Goals for the ceramics activities of the PASE Project are listed below. Specific goals varied for each teacher according to the exceptionality and individual needs of students. Specific objectives related to these goals are listed under Benefits For the Child with each activity.

- to help the child develop motor coordination
- to promote the child's use of both hands
- to help the child understand three-dimensional concepts
- to help the child concentrate on form and texture
- to help the child with sequencing skills
- to increase the child's development of concentration skills
- to provide the child with a joyful learning experience
- to increase the child's understanding of a potter's role
- to enrich the child's tactile sensations
- to help the child understand the concept of clay
- to provide a kinetic learning experience for the child working on the potter's wheel
- to expand the child's perceptual awareness
- to help the child express his feelings
- to increase the child's self-confidence

TYPES OF CERAMIC ACTIVITIES:

In order to model clay, the following methods have been used by teachers in special education classrooms:

- BALL TYPE: The method of rolling small balls of clay and connecting them together to form a vessel or object.
- PINCH TYPE: The method of placing thumbs into the center of a ball of clay, followed by pinching thumb and forefinger together to squeeze out a clay form.
- SLAB TYPE: The method of flattening out clay into a tile-like form for texturing, etc.
- WHEEL THROWN TYPE: The method of placing a ball of clay onto a potter's wheel in order to make a ceramics vessel by using potter's wheel procedures.

TOPICS:

The most common topics suggested for use with special education include:

- Animals
- People
- Busts (upper torso)
- Body Parts
- Texture Pictures (for tiles)
- Pressed Flowers and Objects (for tiles)
- Containers (bowls, cups, vases)

ADAPTATIONS:

Listed below are adaptations to the lessons included in the ceramic section:

EMR, TMR: Trainable Mentally Retarded students often respond well to any art project brought into the classroom, but the response to clay is particularly high. Most students want to complete more than is required. A step-by-step demonstration should be done for these students. TMR retention level is high for this activity. Directions for clay procedures rarely need repeating or redemonstration. Students like "feed back" and to have their products displayed. EMR students also respond to clay work with extreme enthusiasm. Concentration, listening skills, and careful work habits are motivated by the medium presented. Lower functioning students need guidance on how to work the clay with their hands. Much assistance is needed if a potter's wheel is used. EMR and TMR students progress rapidly when many fine motor coordination activities in clay are provided. Students work seriously and take pride in their products often giving attention to details and placement. When working with nature, details are often correctly applied from student observation and understanding. TMR students have a tendency to be real perfectionists about their clay tiles. They prefer rerolling and reworking their designs rather than accepting their first attempt. They enjoy texturing on top of work or smoothing out "mistakes." Instructions should be simplified and repeated carefully. EMR and TMR students love making clay animals of any kind. Use films, real animals, or posters as motivation.

SPMR: Cookie cutters used to cut out clay forms are recommended. Students need help in rolling out clay, pressing, and removing it. The tactile pleasure is satisfying to this group. Touching, feeling, and seeing approaches can be used with this category for a potter's wheel experience. Slow, repeated movements, sounds, and textures can involve the SPMR students. Touch and movement stimulate and expand the students' perceptual learning experience. Much assistance is required in this and all clay activities. Clay is a joyful tactile and kinetic experience recommended for this group.

SED: Because of their wide range of interests and abilities, this group can be given their choice of subject area to depict in clay. Students often exhibit great artistic ability on the whole, and their attention span is dramatically longer than most special education students. Very elaborate and detailed images can emerge. Students often work calmly and very well for extended periods of time. Social interaction, student exhibits, and sharing of accomplishments should be on-going.

LD: Learning Disabled students also respond well to motivation examples. They can discuss the concept of texture very well. They can create very beautiful design arrangements on their tiles. Most students will choose to use a limited number of tools and manipulate them in various

ways to create different textures. The response to the clay is often overwhelmingly positive. Many students will desire to do more than one tile. Younger LD students can be introduced to more tools and texture objects. On occasion, younger LD students will tend to experiment with a wide range of tools rather than explore possible outcomes with one tool. When making figures, ask students to use their own body to illustrate a sleeping person. Using the lying figure concept eliminates any frustration that might arise when trying to get the figure to stand.

HEARING IMPAIRED: All clay activities can be used. Demonstrations should be slow, clear, and repeated. The combined tactile and visual experiences make for a highly stimulating art activity. Students learn quickly through clay demonstrations. Hearing impaired students love exhibits and museums. The potter's wheel also is captivating for them.

VISUALLY IMPAIRED: Use many examples of clay forms or sculpture for the student to touch. Work through clay project using your hands over top of the student's hands. Most clay activities can be adapted or modified. Teach through "feel" and form. The moist clay combined with textures provides a delightful mode of expression for this child. Three-dimensional sculptures of body or facial expression can be expressed powerfully by older visually impaired students.

PHYSICALLY HANDICAPPED: These students respond very well to motivation examples. Students can be encouraged to develop vocabulary as they describe texture. Students are able to indicate other examples of texture and how they feel. A box frame can be used for students to faciliatate rolling out the clay almost as much as creating the textures on the tiles. Students may wish to make a recognizable scene or object rather than just create textures on a tile. Clay for physically handicapped students is not a common medium. Therefore, time must be allotted for pure tactile experimentation. Salt dough is recommended for this group because it is both soft and easily manipulated. Students like to add many details and textures. Use plenty of visual examples, pictures, or films to supply a rich visual resource of imagery ideas.

RECOMMENDATIONS:

- Use moist, pre-mixed, low-fire clay (earthenware)
- Use one-fire glazes when available to complete clay products
- Salt dough and bread dough can be used as a forerunner to clay
- Expose students to all kinds of modeled and sculptured forms
- Visit a museum to look at original clay art works

CERAMIC LESSONS:

Included in this section are the following lessons developed by CANDACE SMITH, Visual Arts Consultant/Instructor for the 1981-82 PASE Project:

- Clay Cutouts With Pressed Flowers
- Texture Tiles
- Clay Animals or People
- Pinch Pots
- Ceramic Wreaths

CLAY CUTOUTS WITH PRESSED FLOWERS

Benefits For the Child:
- to develop fine and gross motor skills
- to develop eye-hand coordination
- to increase sequencing and concentration skills

Materials:
- kiln or oven fire clay
- rollers, side sticks, flat box forms
- oaktag shapes or cookie cutters
- plastic straws
- wax paper
- flowers, weeds, grasses
- yarn
- smocks
- water, soap, paper towels
- newspapers, craft paper, or oil cloth
- knives

Time Period:
- 30 to 40 minutes

Teaching Procedures:
1. Preparation: Collect materials; research and collect all kinds of flowers, weeds, grasses. Make several examples with different shaped tiles and natural materials.
2. Set-Up: Cover tables and desks with newspaper, craft paper, or the backside of oil cloth. Divide the clay into hand-sized balls. Arrange the nature objects for easy selection by children.
3. Motivation:
   - Ask students to touch nature materials
   - Discuss the textures
   - Look carefully at the examples
4. Demonstrate:
   - How to flatten the clay ball and roll it out
   - How to cut the shapes or use the cookie cutters
   - How to cover the clay with wax paper or Saran Wrap before pressing in nature objects (hands or roller can be used to apply pressure gently on the surface)
   - How to lift off the wax paper or Saran Wrap
   - Help students make a hole at the top of their clay piece
5. Options for this lesson:
   - Finished products can be dried and fired
   - Stains and shellac can be used to complete the products if glazes are not used
   - Hang clay pieces from rods or sticks in mobile fashion

Other Suggestions For Clay Cutouts:
- Use fishing line to suspend objects in a display case or in front of the window. The clay appears to float and can move freely
- Encourage free-form shape cutouts or use shapes relating to math concepts
- Students can press objects gently in the clay with their feet to create surface textures
- Combine words with forms (use a pencil for making letters)
- Make a puzzle from a large slab, allowing children to texture each form

TEXTURE TILES

Benefits For the Child:
- to develop fine and gross motor skills
- to develop an understanding of "texture" in a cognitive and tactile sense
- to provide an "experimental" time using clay

Materials:
- kiln fire or oven clay (use ready mixed, moist clay)
- rollers cut from dowels (rolling pins with moving handles are desirable)
- snap together flat frames made from 1" stock for students with limited arm use (tape or secure to table with bench vise, if possible)
- oaktag shapes (cookie cutters for lower functioning groups)
- plastic straws
- tools for creating texture—paperclips, sticks, keys, nails, screws, etc.
- large tray for drying completed tiles
- yarn with which to hang tiles
- smocks
- soap, water, paper towels
- knives

Time Period:
- 30 to 40 minutes

Teaching Procedure:
1. Preparation: Have a "Texture Treasure Hunt" with the students. Use their objects to make examples.
2. Set-Up: Cover tables or desks with heavy craft paper or back of oil cloth. Divide the clay into hand-sized balls. (Keep clay moist in plastic.) Place texture objects (bark, fur, materials, wood, etc.) into a bag or box for easy use by children.
3. Motiviation:
   - Ask students to touch the examples of texture tiles and to describe how they feel
   - Discuss the word "texture" and what it means. Explain to your students that they will create a textured surface on a piece of rolled out clay or tile
4. Demonstrate:
   - How to create a tile by wedging and rolling out the clay; partially flatten the clay ball with the heel of the hand and then flatten further with rollers (Use sticks at side to maintain an even thickness.)
   - How shapes may be traced around to make the tile
   - The number of ways which students can use to create texture with the same or different tools
   - How to use a plastic straw to make a hole in the top of tile for hanging
   - How to incise the student's name or initials on the back of the tile
   - How to place the finished product on a tray to dry
5. After the clay is fired, use thinned tempera paints or wood stains to color the tiles. Seal with polyurethane or shellac. (Glazes may also be used.)

Other Suggestions For Texture Tiles:
- Make texture tiles and mount them on wood for gifts
- Make a texture tile mural in a wooden box
- Make texture tiles for a class table top project

CLAY ANIMALS OR PEOPLE

Benefits For the Child:

- to provide a "guided discovery" experience in clay
- to develop sequencing and listening skills
- to develop fine motor skills
- to relate to larger themes — zoo, wildlife, etc.

Materials:

- kiln or oven fire clay or plasticene
- tongue depressors or other flat wooden sticks
- small incising tools — nails, forks, pencils, skewers, etc.
- smocks
- soap, water, paper towels

Time Period:

- 30 to 40 minutes

Teaching Procedure:

1. Preparation: Gather pictures of animals or pictures that show different kinds of body parts or people in different positions. Make an example.
2. Set-Up: Use a large flat surface for students to place completed work. Large drying trays also will make nice working surfaces. Cover desks or table surfaces. Have students put on smocks to protect clothing.
3. Motivate with large pictures or a short film to initiate discussion about animals; have students imitate the way animals move, stand, or sit; discuss the different kinds of ears, tails, fur, feathers or hair, and other body parts. If making figures of people, have each student assume a different pose. Discuss some of the ways people differ, such as hair, clothes, height, etc.
4. Move to work area and demonstrate the steps in forming an animal or person from a ball of clay:
   - Shape a hand-sized wad of clay into a ball and then roll it into a cylinder
   - Change the cylinder into a rectangular prism by dropping it on a flat surface and flattening one side at a time
   - Square off ends by hitting on desk top
   - To form the animal, grasp the clay so that *all* fingers become sensitive to the thickness of the clay
   - Asking children to "pinch" does not always work as well. Children squeeze or press too hard at times, causing head or arms, etc., to fall off
   - Help the child to keep the neck of the figure thick
   - To make an animal, grasp the clay with both hands (using all fingers) and pull from opposite ends. Shape a head at one end and form a tail by gently tapering off the clay at the opposite end
   - Lay the "animal" on its back and help the child to divide the underside into four equal parts
   - Cut halfway down through the underside of the "animal" block on these lines; push all of the clay in each of the four sections toward its outside corner
   - Taper off each section into legs (first make the legs short and strong before trying to model long-legged creatures that will stand)
   - For people figures, after the head is formed, cut through the bottom part of clay block up to the mid-point to make legs

- Cut angled wing-like shapes on the side for arms (the shapes are then tapered off and positioned). Gently pull body parts from the whole rather than add on parts
- Add details with other colors of plasticene or incise designs on the surfaces

Other Suggestions For Clay Animals or People:
- Make a zoo, farm, aquarium, city, town, forest, etc.
- Make shoe box cages or beds for animals
- When making people, have child focus on himself, family, or famous people
- Make clay faces or masks
- Bring in a live animal as a motivation
- Take clay on a field trip to the farm, zoo, etc.

PINCH POTS

Benefits For the Child:
- to develop fine motor skills
- to develop sequencing skills
- to relate to the world of the potter
- to have a guided discovery experience with clay
- to increase concentration skills

Materials:
- craft paper, newspaper, or oil cloth
- oven or kiln fire clay
- various tools or objects for creating texture on the pot's surface
- smocks
- soap, water, paper towels

Time Period:
- 30 to 40 minutes

Teaching Procedure:
1. Make a "mini" exhibit of pots of all kinds. Display pictures of pots on a bulletin board. Make examples with different shapes.
2. Set-Up: Divide clay into handsize chunks. Cover tables or desks with protective craft paper or backside of oil cloth. Use several different completed examples and some potter's art works to act as a visual motivation for the children.
3. After the motivation, demonstrate the following:
   - Have each child roll his lump of clay into a smooth ball by showing the child how to cup his hands around the outside of the clay to maintain the rounded shape
   - Show how to use the thumb to make an indentation in the center of the ball while keeping fingers on the outside of the ball. At the same time, have each student rotate the ball in his hand as he carefully thins and stretches the pot's walls with other hand
   - Show how the pot's walls may be straight or curved
   - Show how texture may be added to the surface with tools
   - To vary the pinch pot method, show how to use a thick dowel rod to make a hole in the center of the clay ball. Roll pot on its side with a stick in the center of the clay, and press gently as you roll the pot back and forth

Other Suggestions For Pinch Pots:
- Combine pinch pots into one large structure
- Texture the outside of the pot

CERAMIC WREATHS

Benefits For the Child:
- to develop fine motor and manipulative skills
- to develop concentration
- to reinforce shape concepts
- to have a pleasurable and successful experience with plastic-like material

Materials:
- clay or salt dough made from flour, water, and salt
- toothpicks or skewers
- cloves
- oaktag donut shapes, about 8" across
- large trays for completed work
- smocks
- soap, water, paper towels

Time Period:
- 30 to 40 minutes

Teaching Procedure:
1. Preparation: Make an example of a wreath and other objects made from clay or salt dough.
2. Set-Up: Cover table with newspaper or craft paper; make donut-shapes from paper and label each with students' names; have students put on smocks
3. Motivation:
   - Bring students to a central location; have them sit in a circle; discuss various shapes; show example and explain to students that these basic shapes (balls, tubes, snakes, etc.) will be used to make the beginning of their wreaths; show various fruits and vegetables to the students; allow students to hold the objects
   - Lead students through a creative drama experience on shapes
   - Form shapes with large body movements and then with small movements of the hands and fingers
4. Demonstrate the following:
   - How to roll a snake
   - Show students how to place and flatten the snake around the paper donut ring for the wreath base
   - Show students how to roll, pinch, and form fruits, nuts, and leaves which can be attached to the wreath
   - If using salt dough, show how cloves are attached by pressing them into the stem and blossom ends for a fragrant final touch
   - Salt dough wreaths can be baked in a very low oven for four hours or until hard

Other Suggestions For Salt Dough Wreaths:
- Use this substance for holiday decorations
- Tint the salt dough with food coloring
- Paint, stain, or varnish the finished product
- Ribbons, hangers, etc., can be added while the salt dough is pliable
- Add details and texture with sticks and skewers

SPECIAL ACTIVITIES

SPECIAL ACTIVITIES

Visual art projects provide rich and valuable learning experiences for special education students. In addition to traditional art processes such as drawing, painting, ceramics, and fibers, visual arts lessons can enhance such learning activities as creation of special CLASSROOM ENVIRONMENTS, special MUSEUM experiences, and MASK AND PUPPETRY activities.

CLASSROOM ENVIRONMENT ACTIVITIES

Environments are everywhere in a child's world, from his bedroom at home to his classroom at school. Environments play an important role in the child's education, providing new objects and ideas for the child to discover, explore, and accommodate with his previous experience. Every place that a child enters affects his being. Special atmospheres may be created in the classroom by the teacher to stimulate learning in new and exciting ways.

Benefits For the Child:
- to increase the child's visual awareness of his surroundings
- to develop the child's perceptual skills
- to provide a pleasant atmosphere conducive to learning experiences
- to increase the child's interest in the space, light, texture, sounds or smells around them
- to create a functional area for students with special needs

Materials:
- Can be as versatile as the ideas listed below

Time Period:
- Will vary according to classroom adjustments and student involvement

Teaching Suggestions:

Keep in mind that a classroom is as interesting as the teacher makes it. Children are affected by color, light, sound, textures, and space around them. If you are interested in changing your classroom appearance for the benefit of your students, use this list of suggestions for starters to spark *your* ideas:
- Create three-dimensional Paper Strip Structures
- Environments Inside Large Box Structures
- Create Special Centers for Learning in the Classroom
- Music Environments
- Places for Little People (Under the Desk, Inside a Shelf, etc.)
- Slide Projections to Create Seasons, Places
- Garbage Can "Hide-Outs"
- Posters of Places
- Create a Museum
- Create an Underwater World
- Create an Outerspace Place
- Create an Inside Core of the Earth

- Create a Garden Space—Mini-Environments
- Create a Diorama in a Giant Box
- Create Environments with Window Treatments
- Create a Shadow Mural for an Environment
- Create Different Atmospheres with Colored Gels on the Overhead Projector
- Make Historical Places
- Create "Chair People" (stuffed clothes figures)
- Make Doll Houses
- Invent a Giant Spider Web
- Use incandescent lighting instead of the typical overhead light (Children love sitting by table lights or floor lamps.)
- Work out of doors
- Take field trips

MUSEUM EXPERIENCES

The museum is one special type of environment. A visit to a museum can leave a lasting impact on children with special needs. Most museums have created environments to house artifacts in a unique and interesting way. Rooms or areas within a museum are as diverse in their visual atmospheres as the materials or subjects which are displayed.

On special occasions, provisions may be made in museums to accommodate children with learning or physical limitations. Specially designed museum programs for the PASE Project students have included music, puppetry, creative drama, creative movement, and interaction with an artist whose work is on exhibit. Museum-related art activities and slide/tape materials were used as preparation to museum visits. Classroom museums also may be created by the teacher if field trip activities are not possible.

Benefits For the Child:

- to provide the child with access to an aesthetic environment
- to engage the child in a looking-and-responding learning situation
- to develop the child's taste
- to promote learning about art objects and their historical significance
- to reinforce the child's desire to learn more about visual art skills
- to improve the child's basic knowledge about visual art
- to help the child relax and absorb information about artists and their materials
- to interest the child in going to the museums
- to extend the child's frame of reference regarding the concept of a museum, docents, and art exhibits

Materials:

If creating a classroom "Museum Corner":

- antique or art objects
- table
- fabrics
- display case or bulletin board

Time Period:

- Dependent upon type of activity

Teaching Suggestions:

- Gather art objects and arrange them in a pleasant exhibit to create a "Museum Corner"
- If you are planning a field trip, discuss the idea with your students; if they are not severely handicapped, proceed as follows:
  - Call the museum and make arrangements for any special needs for your students; a docent-guided tour, parking, materials, and scheduling of date and time, etc. Obtain teacher resource packets, if available
  - Send home permission slips for parental approval; involve the parents as aides
  - Plan museum-related classroom arts activities before the visit to the museum. Invite artists into your classroom to demonstrate drawing, painting, sculpture, etc.
  - Show a film or slides of the museum and examples of art works on exhibit, if available, the day prior to your field trip
  - Take drawing paper and pencils with you to the museum for students
  - After the museum field trip, follow-up back in the classroom with related art activities such as:
    - Write a thank you note to the docent teacher at the museum
    - Make a scrapboard of the experience
    - Make drawings, paintings, sculptures, etc.
    - Invite an artist back to your classroom

MASK AND PUPPET ACTIVITIES

Special projects such as masks and puppetry provide rich avenues for learning for special education students. Through masks and puppets, special education students can "become different beings" and often feel less inhibited to explore or attempt new experiences. Masks and puppets, particularly for SED children, become "Alter Egos" or non-threatening ways to communicate feelings and emotions. Masks and puppets also stimulate use of verbal and non-verbal language and are an effective means for teaching social skills and history.

Benefits For the Child:

- to develop self-image and awareness
- to develop body concepts
- to increase understanding of facial features
- to stimulate interest in mask making, puppetry, body coverings, or head coverings
- to develop eye-hand coordination skills
- to provide an avenue for a successful and pleasing art experience
- to increase cutting and pasting skills
- to expand imagination and concentration
- to increase perceptual and communicative abilities
- to promote expression of feelings and emotions

Materials:

- Dependent upon the activity and the exceptionality of the students

Time Period:

- Varies according to the activity and limitations or abilities of the students.

Teacher Suggestions:

1. Use this list of suggestions to spark *your* ideas for headcoverings, masks, and bodycoverings:
   - Oversized eyeglasses with tissue or cellophane lens
   - "Lollilop" masks from cardboard or oaktag

- Paper plate masks (drawn onto and cut out)
- Painted faces and/or body parts
- Flat masks—sheets of paper cut with ear loops and nose holes
- Found or waste objects assembled into helmet, headgear, mask, or body covering
- Color slide projection onto faces or clothing
- Old Halloween masks used as a base for papier-mâche or decoration
- Headcoverings made from tied and twisted bunches of grasses or weeds
- Decorated sheets draped over on the body
- Large sheets of craft paper cut, decorated, and stapled into costumes
- Paper dry cleaning bags for costumes (paint and decorate)

2. Use this list of suggestions to ignite *your* imagination for muppets, puppets, and "Alter Egos":
   - Rod or stick puppets
   - Glove or sock puppets
   - Tube puppets
   - Shadow figures and plays
   - Finger puppets
   - Simple marionettes
   - Silhouette puppets
   - Stuffed and stitched stocking heads
   - Styrofoam eggs coated with papier-mache
   - Carved apple head puppets
   - Adult clothes stuffed with newspaper with muppet type heads

MASK LESSONS:

The mask activities which follow were designed by CANDACE SMITH, Visual Arts Consultant for the 1981-82 PASE Project:

- Sunglasses With Cellophane Lenses
- Stitchery Mesh Masks
- Oaktag Masks

SUNGLASSES WITH CELLOPHANE LENSES

Benefits For the Child:

- to increase self-awareness
- to develop awareness of facial features
- to provide a new interest in mask making

Materials:

- oaktag or any heavy paper suitable for oversized sunglass frames
- pre-cut cellophane lenses for glasses
- glue
- scissors
- magic markers
- smocks

Time Period:

- 30 to 45 minutes

Teaching Procedure:

1. Preparation: Gather and pre-cut materials to approximate sizes. Make examples with variations on a selected topic.
2. Set-Up: Arrange materials for easy access. Pre-cut oversize glass frames for lower functioning students.
3. Motivation:
   - Gather students in a circle around the discussion and demonstration area
   - Discuss eyes and their function
   - Show examples of various kinds of masks
   - Talk about masks from different cultures (emphasize importance of holes in the mask for eyes)
   - Show the students the eyeglass mask which they will make
4. Demonstrate the following:
   - Show students who are able to use scissors how to cut out the glasses and decorate the frames with magic markers
   - Show students how to glue on cellophane
5. To complete the project:
   - Have a fashion show of "3-D" glasses or cellophane masks for other classes
   - Use flashlights covered with cellophane as an added feature: play music as a background and have students direct the flashlights on each other, the walls, and ceiling in rhythm to the music

Other Suggestions For Cellophane Glasses:

- SPMR classes need *much* assistance. Children will be delighted to see others wear masks. Use a mirror and music to encourage looking at self
- Kindergarten age and mixed category classes need much help; also, this age group loves wearing the glasses. (Use rubber bands or strings to hold the glasses on their heads.) Have a parade to music
- Most EMR students can cut out their own glasses. Allow much freedom with color choices. Use this project at Halloween or with special stories, etc.

STITCHERY MESH MASKS

Benefits For the Child:

- to increase awareness of self-image
- to develop eye-hand coordination skills
- to provide a new and joyful approach to learning about stitchery
- to broaden ideas for ways to make a mask
- to increase understanding of facial features and their placement

Materials:

- large stitchery mesh
- magic markers
- ornaments
- yarn, ribbon
- cotton stuffing
- needles, scissors

Time Period:

- 40 to 60 minutes

Teaching Procedure:

1. Preparation: Pre-cut all materials to the size desired. Make an example. Collect examples of African masks to use as motivation.
2. Set-Up: Arrange the pre-cut oval shapes and other materials on a newspaper covered table. Show students your example, look closely at African masks, and demonstrate the following:
   - Where and how to use the magic markers to denote facial features
   - How to stitch in facial features and how to stuff the cotton in the back of the mask. (Emphasize the stuffing of cheeks, noses, and chins).
   - Attach a cord to the mask for fastening the mask to the head
   - Ask children to model their masks for each other; discuss the eyes, nose, mouth, color, stitches, etc.

Other Suggestions For Mesh Masks:

- Use mesh and stitchery with other materials
- Use mesh as a base for masking a hat or hair
  Use mesh for eyes or mouth openings in other kinds of masks

OAKTAG MASKS

Benefits For the Child:

- to increase manipulative skills with scissors
- to develop observation and perceptual skills when looking at animals
- to expand imagination with a pleasant theme or topic

Materials:

- oaktag (18 x 24 for large body size masks)
- magic markers or crayons
- scissors
- construction paper
- paint stirring sticks

Time Period:

- 40 to 60 minutes

Teaching Procedure:

1. Preparation: Collect story records, books, and pictures to make a bulletin board about all kinds of animals. Make an example of the giant size body mask.
2. Set-Up: Prepare a large table and clear away desks to make a large space for working on the big masks; set out materials; try working in a big circle with needed supplies in the center.
3. Motivation:
   - Talk about zoos, farms, forests, and the kinds of animals that live there. Be sure to have pictures of the animals for the children to see. Ask the children to think about their favorite animal. Have the children close their eyes and verbally describe the animals' shape, color, texture, etc.
   - Use a "magic wand" to touch the children so that they can see "in their heads" everything about their favorite animal
   - Ask the children to *show* you what their favorite animal is by drawing the head very large onto the oaktag

4. Attach the paint sticks for rods after the animal is drawn and the oaktag cut out
5. Guide the children in a creative dramatics session using their "Favorite Animal" head with their own body; for this experience use Carnival of the Animals by Saint Saens or some other record to stimulate creative movement
6. Display the animal masks

Other Suggestions For Oaktag Masks:

- Cut large squares, ovals, or triangles the size of the students' heads, cover the shape with cellophane, and use for a mask of an animal. Add construction paper ears, etc.
- Construct large oaktag claws for the students' hands and feet or the mask
- Make oaktag wings, etc., for added details of the animal
- Allow SPMR children, who are able, to cut out the picture of the animal and help them glue it onto the oaktag

ARTS IN ACTION

Edited by
Shirley Sturtz
and
Jonny H. Ramsey

POTTER'S WHEEL EXPERIENCES FOR CHILDREN WITH SPECIAL NEEDS

by
Ann Hettmansperger

In the summer of 1981, Shirley Sturtz and Jonny Ramsey, Coordinators for the Arts in Education Program in our area, asked if I would be willing to participate in a special art project for the physically and mentally handicapped classes. For several years, I had given only demonstrations of wheel thrown pottery to these children in large groups. I thought a visit to their classrooms would be an opportunity to go further than a demonstration and actually offer a "hands-on" experience. I also felt confident that I could manage a simple touch-and-feel process which would conclude with the formation of a bowl shape. I wanted each child to have an opportunity at making a bowl on the potter's wheel.

The plan was first for me to center a medium sized lump of clay on the wheel, from which several children could work by making successive pieces off the top of the lump (called throwing off the hump to potters). I would be able to help five or six children from one lump of clay this way. I also felt that I could control the clay "mess" by bringing several large towels. I used the towels both as a drape and as a "cover up." The towel also was used to wipe most of the wet clay from the children's hands before they washed them.

My portable two-speed electric potter's wheel could be arranged at chair height to accommodate both a child in a sitting position and myself. So that the children could first "feel" the clay, I would place my hands gently on the centered spinning wet lump of clay. Then I would invite the child to do the same. I could help by placing my hands over the child's hands so that he could sense something about the proper pressure and muscle coordination. Slowly I would move the child's hands around and finally to the top of the lump. From that position, I could move their hands about to form a simple bowl shape.

My first visits were to EMR (Educable Mentally Retarded) and TMR (Trainable Mentally Retarded) classes. For these children the above plan worked fine. Most of the children were happy that they had created an object and seemed to understand that I was taking the pieces away to be fired and would return them at a later time. However, my procedure had to be adapted for the SPMR (Severely and Profoundly Mentally Retarded) class which I visited. Prior to my visit, I tried to imagine what sort of problems I might encounter. Should I radically alter my plan? I finally decided to be as open and flexible as possible and to modify my plan as I went along to fit the needs of each child. In other words, I was to become "the learner."

The SPMR class was housed in a traditional yellow brick schoolhouse built right up next to the road. Inside, the classroom was bright, airy, and cheerful. When I arrived, the children were sitting calmly in a semi-circle. One child was at the board pointing to colors and shapes. There was a special air about this classroom. As my mind began to sort things out, I became aware that there were as many adults as children here; timers were set; bells were going off; and the adults were attending to the various needs of the children. Each child had a different, yet obvious physical handicap.

With the help of one of the adults, I unloaded my car. Clay, potter's wheel, boards, and tools were carried inside. While I was getting my things, other teacher-aides helped inside by laying down about 6-8 square feet of newspapers for a working area. I decided to just get started, center the clay, and invite the first child to sit beside me. My apprehension faded when I saw the instant look of surprise, excitement, and curiosity on the children's faces from this very different tactile sensation.

With assistance from the teacher, I first helped each child to cup his hands around the spinning wet clay. There was one child who was an exception to this procedure, Melissa, whom I will discuss later. Each child seemed to continue to enjoy the experience in a different and personal way. I had four reactions which are described in the following paragraphs.

Ron, the oldest member of the class, age 20, was very gentle and relaxed when he placed his hands on the clay. I guided his hands to form the bowl shape on top of the lump of clay. Once the bowl was formed, Ron loved to put his thumb inside the bowl, press down a bit, then with some pressure raise his thumb up on the side of the bowl. By doing this, he formed a spiraled crease up the bowl. This spiral effect was created because the wheel was spinning. This mark so intrigued him that he did it over and over again, like stroking the bowl. The end product resembled a sea shell form. I visited this class two more times; spirals appeared on Ron's pots both times.

Scott had very bright eyes, head gear, unlimited energy, and presented a picture of sheer enjoyment. His experience was totally sensual. Scott never got to the bowl stage; he just loved to feel the spinning mound of clay. No one was particularly surprised (except me), when his clay-filled hands flew into his mouth. A compliment, I think. (Fortunately, there was nothing in the clay that was toxic.)

After the initial accommodation to the spinning clay, Mary seemed more interested in the function of the bowl than the formation of the shape. When I form a piece, I continually lubricate it by squeezing a water-filled sponge over it. Mary took the sponge, filled it with water, and proceeded to fill the already formed bowl with water from the sponge. Then, very carefully, with the wheel still turning, Mary dabbed the water out of the bowl. She repeated this several times, each time being very careful not to bump or distort the bowl.

Finally, Melissa, though seemingly entranced by the whole procedure, never put her hands on the clay. The teacher and I gently forced her to touch the clay, but Melissa drew back and made it clear she did not want to get her hands dirty. She was content to be an avid spectator, so intrigued and curious that she would sneak up, peak around the teacher, and just watch her classmates. I kept thinking Melissa would forget, reach out and touch the clay, but it did not happen.

I took the students' pieces, glazed and fired them, and returned them. Maybe the clay pieces helped preserve a memory of a new and curious experience for these children. At any rate, I have a few pictures and the writing of this article to help preserve a profound experience for me.

Ann Hettmansperger is a studio potter from State College, Pennsylvania. She has worked as a consultant/instructor for the Arts in Education Program, Central Intermediate Unit #10, since 1976.

INTRODUCING STUDENTS TO PUPPETRY—THE "HANDS-ON PUPPET"

by
Ermyn King

As a drama teacher for five hundred Washington, D.C. public school students (including mainstreamed students with various exceptionalities), I am constantly on the lookout for art ideas which crystallize basic truths about drama and at the same time appeal to and are meaningful and adaptable for a broad range of children. I have found puppetry to be one form of dramatic art which meets these criteria and which evokes the dramatic imagination of children in a most powerful and universal way. Puppetry combines the fascination of creating a visual art object with the magic of making that inanimate art object come alive! Thus, when working with children in puppetry, the focus should always be first and foremost upon *developing the child*, the life-force for the puppet, rather than upon the quality/construction of the puppet itself.

One idea which has proved to be a marvelous introduction of puppetry to students (while naturally supporting the above-described emphases/ essences of the art) is the "Hands-On Puppet." Originally developed by master puppeteer George Latshaw, the "Hands-On Puppet" has universal appeal to young puppeteers and is especially suitable for exceptional students. I am hesitant to generalize about the age of student and range of exceptionalities for which this type of puppet project is appropriate, as skill levels vary so greatly among individuals. Various fine-motor skills — cutting, pasting, pinching, folding — are required for creation of the puppet; however, it is quite possible for certain parts of the puppet, or even all of the puppet if necessary, to be pre-made by the teacher. Remember, *using* the puppet is the essential and central experience of value for the child. However, I also hasten to add that, if the child is capable of creating the puppet, this experience adds greatly to the child's understanding of the puppet as a sort of *disguise* or *mask* for his own personality. Sometimes, an exceptional student will have difficulty differentiating between himself and the puppet. Yet, even by virtue of its design, the "Hands-On Puppet" will help to clarify this differentiation while also establishing the basic interconnection between puppet and puppeteer. Basic directions for construction of Latshaw's "Hands-On Puppet" can be located in "Introduction for the Hands-On Puppet," a pamphlet from Latshaw Workshop, George Latshaw Puppets, 8005 Swallow Drive, Macadonia, Ohio 44056.

"Hands-On Puppet"

After construction, the "Hands-On Puppet" is animated by holding the tab at the back with one hand (or by holding a half-round rod from above if the puppet has been so designed for a student with minimal fine-motor capabilities). The puppeteer's thumb and index finger are looped through the last chain of the arm as "pinching fingers" which can handle props as well as lift and direct the arm. The puppet can even do head stands by using the fingers inside the bottom of the leg tubes!

The movement potential of the "Hands-On Puppet" is truly limitless, far beyond the basics of sitting, kneeling, jumping, walking, etc. Once the puppet is made, the student should be permitted plenty of time to individually explore the movement possibilities of specific body parts as well as of the entire unit. I suggest that students be seated at desks or tables or simply on chairs alone (animating the puppet on lap) in a circular arrangement, so that they clearly can see the work of others and be stimulated by the crossflow of movement discoveries for the puppets. The teacher then may call out specific movement words for the puppets to perform (a great way of extending movement vocabulary), and eventually describe sequences of movements for the puppets. Students too can describe such sequences after they have explored the movement potential of their puppets. Two books which contain lists of basic movements and movements sequences for puppets, and which I highly recommend for their total content and perspective on puppetry, are:

Making Puppets Come Alive by Larry Engler and Carol Fijan (New York: Publishing Company, 1973).

Puppetry: The Ultimate Disguise by George Latshaw (New York: Richard Rosen Press, Inc., 1978).

Another valuable movement exploration activity with the puppets is "mirroring." Students form pairs and face each other with their puppets. To a catchy piece of music (I like using Spyro Gyra's "Catchin' The Sun!"), one puppet is "leader" and the other puppet must follow the movements done by the leader as if looking in a mirror. Frequent changes of leader, designated by the teacher, help to keep fresh the flow of ideas. Finally, the pairs of students may develop simple story lines in terms of movement (and voice, if they feel comfortable adding voice here); these may then be shared with classmates if desired.

Sample objectives for the above-described activities (and the list could go on and on!) might be stated as follows:

Cognitive/Content-Related

Given a movement word (or sequence of movements), the student will animate a puppet so as to show the movement (or sequence of movements) described.

The student will animate a puppet so as to "mirror" the movement of a partner's puppet. He also will experience being the initiator of movement which is mirrored.

The student will design a sequence of interactive puppet movements which tells a simple story with a partner. The student will work with a partner, animating puppets to communicate the story line.

Affective/Underlying and Supporting Content

The student will grow in confidence in his ability to project himself through voice and movement.

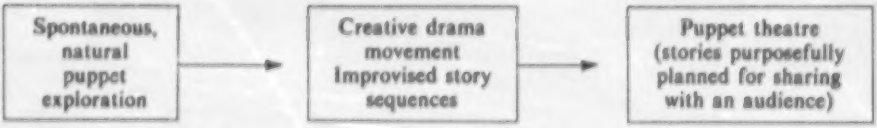
The student will grow in his ability to follow verbal directions.

The student will grow in his ability to work cooperatively with others.

The student will experience growing confidence in his manual/artistic capabilities as he creates a "Hands-On Puppet."

Obviously, creation of the "Hands-On Puppet" is only the beginning of many sessions of puppeteering (which simutaneously strengthen other curriculum and concept areas). One possible motivational procedure to get this process started would be to show one "Hands-On Puppet" to the children and tell them that he needs them to "teach" him how to move, doing things that they do every day. Children may be demonstrate basic movements to the puppet, with the puppet then "catching on" to how to move in this way. The children then can be told that they will have a chance to make a puppet of their own, teaching it how to move in many ways. It is wonderful to see children exercising a sense of control over their puppet that they may not have with their own bodies!

Latshaw's "Hands-On Puppet" is an ideal puppet for opening a broad range of children to the joys of puppetry. Adaptations to this basic puppet design as well as applications for using it once created are virtually limitless. The sequence of uses which I have described here parallel the natural sequence of dramatic development for a young puppeteer:



It is vital that a teacher respect this developmental sequence in working with children! For instance, one does *not* begin with making a puppet play when first starting work with puppets. Remembering that the *child* is the very essence/center of any work with puppets is the key to releasing the wonders of his powerful dramatic imagination. Joy will flow!

Ermyn King is currently a drama teacher at Filmore Arts Center, Washington, D.C., a public school arts complex for grades kindergarten through eighth. She is serving as a consultant for the Arts in Special Education Project of Pennsylvania.

THE "CREATURE" FOUND IN ALL GROUPS

by
Sherrie Lonker

Working with a small group of five blind or low vision, multi-handicapped (moderate to severe retarded, Cerebral Palsy, hearing impaired) adolescents (ages 14-20 years), this particular group activity is foremost in my group art experiences with handicapped children. Each of these students were involved in this group for several months before this activity took place. Their overall ability and awareness to one another in socializing and sharing space, attention, materials and time had developed fairly well over a period of about six months. Their interactions with one another were appropriate, and they had begun to help one another in creating and supporting one another's physical deficiencies. For example, one wheelchair bound young man with severe Cerebral Palsy had good hearing; whereas his friend in the group, a young woman who was ambulatory, was severely hearing impaired. The young man with Cerebral Palsy often amplified everything that was said for the young woman spontaneously, in order that she might be a part of the group.

Another young man in the group derived great pleasure from supporting group members by praising them for their good work and patting them on the back.

In essence, the structure of this group (ideals and goals of independence, socialization, non-verbal and verbal expression as well as varied cognitive conceptive building using group art media) was well under way. The art experiences and group interaction were high motivators to all group members.

The proposed activity of "creating a creature or animal" first involved some group discussion. Verbal group members spoke simplistically of his/her personality and physical characteristics and the non-verbal members used sign language; given options and choices, they signified big, little, fat, skinny, scary, or friendly, etc. The group members came up with a creature who had many characteristics, and a vote was taken as to how many would compromise to make the creature into a set of specific features. For example, it was explained, he/she had to be either male or female, fat or thin, etc. Many colors and textures could be incorporated into the creature as everyone's input was varied.

The "Creature"

The group decided the creature would be a girl, very big with a big jagged tail. "She" would be able to fly (we later suspended her from the ceiling for display). The group decided she might be moody but, overall, was friendly and happy (a congenial creature). She would have a "coat of a thousand colors"; stripes, polka-dots, triangles, and other markings would be painted.

Materials:

1. Large 48" width mural paper (white is best for high contrast)
2. Staples and staple guns (2 or more)
3. Masking tape
4. Newspaper
5. Tempera paint and large brushes, also sponges, cottonballs, shaving brush, small brushes
6. Oaktag paper for stencil cut-outs for designs
7. Miscellaneous textured scraps, bells
8. White glue (using brushes to apply)

Certain adaptations were fashioned for our more spastic group members such as adapted brushes with thicker and crossed bar handles, rubber handles, and/or Velcrox straps to secure brushes. Cotton balls and sponges were also used for added texture with painting. Stencils for simple circles, stripes, etc., were pre-cut from oaktag paper (either by the therapist or more able group members) and taped to the body of the creature. The stenciled cut-out forms provided more distinct tactile and visual boundaries for our low vision and totally blind group members. A pre-glued rope or sand boundary around the stenciled edges also aided in further tactile discrimination.

First, the mural paper is doubled, measuring out the length of the creature. A few staples should be made at either end to keep the two pieces together when cut into the desired body form. As the body is cut out from both pieces, the edges can be stapled together about ½ inch from the cut edge. Newspaper is crumpled and carefully stuffed into the closed stapled parts, easing the stuffing and closed edge so that it makes a "paper pillow." Before the creature is stuffed completely and stapled together, any necessary reinforcers around edges with masking tape on both sides should be added. The suspended, hanging loop should be inserted into the body of the creature and taped securely both inside and outside the paper. It might be further reinforced with thin wire and white glue. Coat hanger wires may be inserted in desired shapes inside the paper to provide further support (the teacher will need to be aware of weaknesses in the created form and add reinforcement at this time).

When the creature is fully stuffed and stapled, the group can gather around the table, and each choose a part to work on (head, body, legs, etc.) and choose colors, patterns and textures. The oaktag stencils may be taped gently to the body as desired after the body is painted. Over about four to five hour-long sessions the creature should be left to dry and hung up after painted (or it will become saturated). Final touches of glued fur, feathers, crepe paper strips for legs, colored cellophane for the creature's mouth (like fire or a tongue) can be added as well as bells, rattles, shakers, etc. The more delicate parts *(e.g.,* cellophane and crepe paper) should be added after the creature has been suspended.

Our group had an additional motivator in completing the creature. Group members were very pleased and proud to display the completed creature in a prominent place in a school-wide art show for visiting dignitaries who came for the opening of a new wing of the building.

I also have introduced this project with other populations, including pre-schoolers, behavior problem adolescents, mildly to severely retarded children and adults. In all of the groups, the project was a success and helped to bring out the group "creature" found in all groups.

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MANDALA MURALS

by
Sherry Lyons

The mandala mural art experience has been used and proven successful for learning disabled, socially-emotionally disturbed, and mentally retarded-educable children. For this lesson the age range of these children varied from five to sixteen years. Due to the abstract nature of the task, the lesson seemed extremely adaptable for most ages and exceptionalities. Children were given the opportunity to express themselves in their own way and to become an integral part of a group production.

The word "mandala" comes from the Hindu and means magic circle. Carl Jung (Man and His Symbols, 1964) used this word to designate a circular structure symbolically representing the inner self. It can be used to express the totality of the psyche in all its aspects, including the relationship between man and the whole of nature.

In addition to its symbolic meanings, the mandala has many practical aspects for its use in art. The circle was chosen because of its familiar shape to all children. It is the first shape to be drawn by the child, and the literature suggests that a child naturally chooses the circle to enclose his early drawings. However, children do not often have the opportunity to draw within circles because sheets of drawing paper are usually rectangular.

MATERIALS:

Mural paper (craft paper on a roll)
several 10" cardboard circles or paper plates
pencils
boxes of oil pastels (or crayons or colored chalks)

TIME ALLOTMENT: approximately 40 minutes

MOTIVATION AND PROCEDURE:

Prior to beginning the art experience, I talked briefly about abstract art. The students discussed how some artists use only shapes and colors to represent things. All art work does not have to look real or look exactly like what it represents. The students were told that during the session they were going to try to create some abstract art. A large sheet of mural paper was taped to each table covering the entire table. Four to eight students sat at a table depending on their handicap and the size of the table. Each student traced the 10" circle with a pencil to make his own space. I explained that this circle was their own space and they could use it to represent themselves in an abstract way by filling it with shapes and colors that they liked. The students were then instructed to make a dot with the pencil in the center of the circle. This was to estimate the center and give them a place to begin to draw. Each child was asked to choose one color from the box of oil pastels. With this color they made a shape or symbol in the center of the circle where they had placed the dot. From this shape they worked outwards to fill the entire circle with shapes and color. After the students had completed their own circle they were asked to "branch out" into the outer space and create an environment (drawing around and outside the circle). They could stand up to reach other parts of the mural paper if they wished. There was lots of encouragement to make connections with others in the group. The rule was, though, that no one could enter or touch anyone else's circle. This was meant to represent symbolically the group as well as society in general, where everyone has his own space, but he also must communicate and connect with others. After the mural was completed, the students looked at their original circles and discussed how the shapes and colors might relate to themselves. They also could see who had made connections with others in the group.

RATIONALE AND OBJECTIVES:

Special children often find it difficult to function in a group. Often they are taught individually in the classroom so that their individual needs can be met. However, all children need to learn to function in a group setting. Since a group is a microcosm of society in general, learning to satisfy individual needs as well as being a member of a group is a goal for all children. The mandala mural allows children to function in close proximity to one another. Working on the same sheet of mural paper at the same time often creates rivalry, selfishness, aggitation and/or aggression. The use of the mandala enables the child to focus on his own space without the interference from others in the group. It also gives him a boundary to work within.

The central dot allows the child to center himself within his own space and gives him a point to begin his work. Often special children find it difficult to begin drawing because they are confronted with a blank piece of paper which is frightening to them. The center dot which can be made by either the teacher or the child gives a place to begin to work. Starting with one shape in the center of the circle aids the child who cannot handle more than one direction at a time to organize his thoughts and his drawing.

The drawing of abstract and geometric shapes within the mandala takes the pressure off the child who is afraid he cannot draw because he cannot draw realistically. Older children expect to be able to draw objects the way they see them, and, when they cannot, they become frustrated and refuse to draw. Using shapes is a way to help them express themselves abstractly.

Once the circle has been completed, the child has made his individual statement on the paper. The space around and between the circles can be considered environment and common to all group members. The students can create an environment for themselves or connect themselves with others. The goal is to have as much of the paper covered as possible, but still to respect the privacy of the individual's circle space.

The media can be varied in this art experience to achieve different results. Crayons can be used when a lot of structure is needed. Crayons are familiar to children, and they do not smear. There should be some encouragement to use media on its side as well as the point in order that large areas may be filled with color. Colored marker pens can be used also, but they require a lot of time to fill in shapes with color. Oil pastels and colored chalks do smear somewhat; however, they create a vivid effect on the paper and can be used easily on their side.

For the higher functioning students, relating this circle to themselves is an additional challenge. They might see a particular number of shapes as relating to family members or certain colors as relating to favorite objects. It is a point of focus for discussion after the art work is completed. It also allows for the verbalization about the expression they have made non-verbally in art, thus helping their cognative skills by giving words to abstract symbols.

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CREATIVE ART EXPERIENCES FOR THE MENTALLY RETARDED

by
Carole Kunkle-Miller

"Hurray, it's art time!!!" was shouted in unison by a roomful of retarded children, whose faces and bodies exhibited the same contagious enthusiasm as their voices. They pleaded to know, *What* are we doing today?", "What are we DOING?" until I uncovered a twenty-five pound bag of grey ceramic clay. "Ooh cla-ay! I love clay!" They could hardly wait to dig their fingers in the cool, mushy substance.

I was asked to be an arts consultant for a self-contained classroom of fifteen educable mentally retarded children, ages 6-12. Their teacher told me that the children were not creative; all of their art work looked alike and that their secondary physical handicaps (i.e., poor fine motor coordination) made art a frustrating experience. She complained that "many of them just give up before completing a project." Consequently, my role was to facilitate creative arts experiences which would allow the children to experience success and to develop confidence. I was there to ignite some creative sparks.

Since the children varied in their intellectural and fine motor abilities, I provided arts experiences which encouraged all of the children to participate at their own level of functioning.

My basic approach could best be described as providing "freedom within limits." Open-ended art experiences were introduced where the art materials, rather than the art activity, provided the framework or structure. For instance, instead of being instructed to build a "house" out of wood scraps, students were given the wood, encouraged to explore its properties, and were asked to develop their own ideas. This teaching method allowed both the higher and the lower functioning children to participate in a parallel manner. Some teachers predicted that mass confusion would result from having fifteen different projects going on at the same time. Actually, I found the opposite to be true. Remarkably, the children were able to develop their own creative ideas *without* chaos. Of course, some needed a little prompting or encouragement. "What should I make?" "Hmm, maybe you can tell me what you were thinking about?" "Maybe, a house with a chimney?" "That's a great idea, where do you want to start?" The ideas were there, but many children had been so conditioned into believing that there was a "right" way and a "wrong" way in art that their natural creativity had become blocked. I accepted whatever the child produced, as I believed that he/she could be expressive even with the most basic art skills. Acceptance of the art work by *me* meant acceptance of the child, and that was most important for these children who were so accustomed to experiencing failures. Generally, discipline was not a problem, as the children enjoyed working on THEIR ideas, and therefore, wanted to finish them. What resulted was art without failure.

This describes how I proceeded, but what exactly did I do? The basic theme for this particular day was to introduce the media of clay and the skill of texturing clay. My educational objectives were the following:

1. To develop a tactile kinesthetic awareness
2. to develop eye-hand coordination
3. To allow an emotional release through pounding and emotional expression through creating

The art objectives were:

1. To learn how to pound or wedge clay
2. To explore how clay can be textured by first using hands, then found objects, and finally clay tools

I provided ceramic clay (3-5 pounds for each child, both grey and brown) and an assortment of objects, such as shells, spools, buttons, forks, screws, keys, toothbrushes, broken jewelry or any other interesting items. I realized that many children have a negative association to clay, so I knew the manner in which I introduced the clay was critical. I decided to give each child his or her ball of clay and then have them pound the clay to music. I started by playing very basic rhythms on a hand-drum. Fast and slow, loud and soft. Next, I played a few records with lively tunes and a strong beat. Even the most reticent child was engaged in pounding the clay. What child doesn't love to be loud and to pound, especially when the teacher gives them permission to do so. "You mean we're allowed to hit it? Can we make noise, too?" Then it was the time for round balls of clay to become flat as pancakes, perfect plaques for texturing. I encouraged them to explore with their fingers, pressing fingernails, fingertips, knuckles, and then a whole hand in the clay. We pinched, pushed, and poked the clay. The plastic quality of the clay suggested all sorts of textures and shapes. Next, I passed around the found objects and some clay tools and asked them to pretend to be explorers on the moon and investigate the *MANY* different ways that these objects from Earth could be used to make interesting marks on the clay.

Finally, the children were told to make whatever product they wanted. "Oh boy, I'll make a horse!" None of the products looked alike. Many of the younger children made basic texture plaques where the emphasis was on the clay exploration and manipulative process. Some of the older children used their level of skill to create such representational objects as a cave, a monster, a house. One child depicted his foster father with open arms waiting to give him a hug, thereby attaching a real emotional value to his art product. I gave technical assistance when it was necessary and managed to give each child some individual attention during the course of the art experience. This lesson took approximately 45 minutes; however, the time allotted for motivation or exploration could be shortened. One variation which I have used successfully is to ask the children to write a short poem about their clay experience. "Clay is like smooth cold dirt; you can pound it, it won't hurt!" "Clay is like stiff mashed potatoes." "Clay can be made into soft stones." "My clay is like an English muffin." Of course, this method of tactile exploration with clay is especially good with the visually impaired population. For children who may dislike the feeling of water based clay, plasticine (an oil based clay) or flour and salt dough can be used instead.

Generally, I attribute the success of this art experience to the fact that my approach allowed everyone to participate at their own level. There was no example that they had to imitate and no frustration experienced when they realized that their product did not look like the model product. They were interested and excited because all were building on *their* ideas, not mine. The clay was the teacher, I was merely the facilitator who guided their exploration into creativity.

Carole Kunkle-Miller is a Registered Art Therapist at the Western Pennsylvania School for the Deaf and a faculty member of Carlow College, Pittsburgh. She is a consultant for the Arts in Special Education Project of Pennsylvania.

EXPRESSIVE ART FOR A TRAINABLE MENTALLY RETARDED CLASS OF HIGH SCHOOL STUDENTS

By
Sister Dorothy McLaughlin

The last day of school for high school students is usually a happy one. For graduating seniors, there may be some tears because parting from friends is painful. We can describe the experience as "bittersweet." Teachers also have mixed emotions because they know they may never see these young adults again.

I attended the last day of class with trainable mentally retarded (TMR) students at Coughlin High School in Wilkes Barre, Pennsylvania, on June 15, 1982. Their teacher, Kay Hometchko, had been with most of them for five years. The bonds of love and friendship were evident in the peaceful atmosphere of the classroom.

Five of the twelve students were to graduate from high school that afternoon at four o'clock. These graduates were having their yearbooks signed by their teacher, her assistant—Mrs. Cunningham, the school psychologist—Mr. Richard Castelli, and classmates.

Ms. Hometchko has the Master of Science degree in Educational Psychology and is a graduate student in the art therapy program at Marywood College, Scranton, Pennsylvania. She is aware of the importance of art in her program for TMR students. In addition to a course, Handicraft Skills, which focuses on vocational objectives such as independence, work habits, concentration and developmental skills, she has designed another course, Socialization. The course description is: "Expressive art is used to integrate class members. It helps to give others support identity and expression in art as well as speech in discussing their work or commenting on another group member's art."

The students have a wide range of difficulties in their relationships outside the classroom. TMR young adults have more obstacles to contend with than TMR children. It is more difficult for them to enter into relationships with their peers who will be driving, dating and socializing together. Even rhythmic movements are difficult for these students because of their poor motor skills, coordination, and spatial difficulties. Low self-esteem may result from the inability to relate to peers in a social setting.

An expressive art session was conducted by the teacher on the last day of class. The goal was to have the TMR student draw three wishes he/she would like during the summer vacation, using crayons, markers, pastels, pencil, yarn on white drawing paper 18" x 24". Each student was asked to share these summer wishes with the group. Some specific objectives were: to have the student express feelings about peer relationships, family relationships and summer activities; to relate feelings about leaving classroom friends, enabling the teacher to bring closure to the relationship that had developed. I assumed there would be separation anxiety because five of the group would be graduating.

To begin, the students pushed their desks together to form two groups. The teacher suggested they close their eyes and think about three wishes they would like during the summer vacation. She then told them to draw their wishes. As they drew, they chatted with each other and moved freely about the room sharing conversation with one another. The atmosphere was informal and relaxed as Ms. Hometchko moved from place to place talking with the students. Although I remained in the background as art therapy supervisor, I was often brought into the discussion by one of the students. The expressive art session began at 9:30 a.m. and lasted until 11:15 a.m. During this time, I took photographs of the class, explaining to them that Ms. Hometchko would project these slides on the screen in September. The graduates were invited to come back in the fall to see the slide presentation. All seemed pleased that we were capturing this pleasant experience with photographs.

When the drawings were completed, the students shared their summer wishes with the group. Most of the students depicted their families doing things together. This was a positive outcome of the session because good family relationships are essential, and worthwhile use of time is needed if these students are to maintain their own inner support. Th[illegible] drawings ranged from scribbles to symbols to recognizable schema, as expected. The art reflected a low level of maturity. They were all able to verbalize their summer wishes, and much was to be gained by listening to their anticipated summer activities.

R., age twenty-one, was graduating and was an example of joy and sorrow. Ms. Hometchko had been his teacher for ten years and the bond of mutual respect between them was obvious. R. asked me to take a picture of him with his teacher so that she would remember him. He told me a few times that Ms. Hometchko was going to miss him. He watched for her reaction as he said this. He drew two tadpole figures to symbolize himself and the teacher. He lettered a number of words, many of which were misspelled. Among the words listed were: workshop, Coughlin, Graduation, 4 p.m., West Side Vo Tech, Mrs. Homsetcho, going to miss, Best Friend, Teacher, Room 18. R. was having difficulty with the termination of the relationship, but the teacher kept the session from becoming sad. She talked about the coming graduation and all the parties he had to attend and told him he was always welcome back for a visit.

J. drew a picture of herself with her boyfriend, who is also a member of the class. One of her wishes was that they continue to take long walks together all summer. She also drew a picture of a house and said she would like to own her own place. Her third wish was that she would go to visit her sister so that she could watch her niece. J.'s drawing of herself independent of her family was an indication that she is able to separate from family. She manifested a strong inner support system.

M. drew a picture of himself with the coaches and the football players. He has been assistant coach of the high school football team and was proud to say he would be head manager when football practice starts this summer. He works with his father in the garden each summer and was pleased to tell us about their success in gardening. M. copied a number of names from his yearbook as part of his summer wishes.

Although the drawings were immature and some were scribble drawings, these TMR's were able to communicate verbally their sensitive wishes and anticipated activities. One young man drew a large brown door with a door knob and said, "We go out a lot in the summer." He lettered "Go out" near his drawing.

For the TMR students at Coughlin High School, the last expressive art session on their final day of school was a happy activity. The goal of the lesson was achieved, the objectives met. The students were able to symbolize and discuss anticipated summer activities in an adult-like manner, with dignity. Each person, using his or her potential, shared summer wishes with the others. This experience was as memorable to me as it was to the students. The mutual love and respect permeating the classroom were passed on to this observer, who came away from the expressive art session with the gifts of peace and joy for having witnessed TMR youngsters from sixteen to twenty-one working in harmony with one another.

Sister Dorothy McLaughlin, R.S.M., Ed.D., A.T.R., is Professor and Director of the Art Therapy Program in the Graduate School of Arts and Sciences, Marywood College, Scranton, Pennsylvania.

A SPACE OF OUR OWN

by
Alice M. Schwartz

One of the most beautiful programs in action for special "kids" that I observed, began one February in a small school in Southern Illinois. Seven "special" children (sixth grade level) were referred to the art department as having behavior problems. They had *no* learning disabilities but were overactive and labeled by their teacher as disruptive in the classroom. They could not get along with their peers, always punching or pushing other children. Three were labeled "emotionally disturbed."

At that time I had a new student teacher, a talented young man, who was marvelous with children and could establish rapport with each one as an individual. He had begun his college career in the Architectural Design Department before transferring to art education. He was innovative and original in his thinking and art production. He had worked with Buckmaster Fuller and his colleagues in the Design Department in his early collegiate days.

Tom immediately assumed responsibility for a special art club with these seven children. The major objective was toward social growth, learning to work with others, to learn to give and take through group art experiences.

The club consisted of three girls and four boys. The first meeting they were ill at ease, boys separated from the girls, giggling, pushing, taunting each other. Tom quickly had them discussing their club name, talking about what they usually did after school, with whom they played, etc. He soon had them reporting on their likes, dislikes, hobbies, plans for the future, their inability to get along with neighborhood kids, with older brothers or sisters, with parents. Each detailed what they liked to do when alone or with a special friend (if they had one). "I like to read adventure stories." "I like to use mother's make-up and pretend I'm a ballerina." "Jim and me, we like to go down to the river and hunt frogs." He pulled them together by building up a group spirit for their art club — their special one hour after school with Tom. They regarded him as one adult who shared and cared. They put their trust in him.

At the second meeting, Tom produced three pieces of plywood, four feet by six feet and distributed these to three teams — two boys on one team, two boys on another and the three girls as a unit. He presented each team with a section of plywood and in a most intriguing way, explained that this wooden space belonged to each group. It was their special secret plot, their personal space that no one could invade. It was theirs to design a model retreat and to build it in a way they wished as long as they worked together and agreed with each other member of the team on how it would be designed.

Eagerly and enthusiastically, each team began to plan, to collect, to build. For six weeks they returned, twice a week, to a basement room in the school where they drew plans, measured, marked, sawed, glued, nailed, and constructed. The three girls were observed bringing in buckets of dirt, mixing these with water. Sounds of the hammer mixed with giggles and the hum of busy activity. The children learned to share tools, aspirations, and confidences.

Finally, the projects were finished, and the classroom teacher and art teacher were invited in to view the accomplishments. Enormous pride shone on the faces of the seven students as they explained and demonstrated.

One group of boys had cut down a young sapling, had learned how to fasten it to the plywood base, had built an elaborate treehouse in its branches. This was reached by a tiny macramed ladder which could be pulled up to keep out invaders. They had learned about landscaping and had finished off their project with paint, model trees, brushes, and artifical grass from the local undertaker.

The second group of boys had built a log clubhouse, hidden in a constructed woods and cleverly camouflaged against visits from the uninitiated.

The team of girls had used their buckets of mud to construct a model cave over cardboard tunnels. This plan was a complex of cave rooms of various sizes, from a narrow entrance into which one crawled, opening up to larger rooms where one could retreat for club meetings or smaller, personal rooms for reading a favorite book without interruption. The entire earth model had been planted with grass and flower seed and the girls were delighted to watch the green sprouts as they covered the structure. They took turns for the remainder of the school year to report at the end of the day to water "our" grass and flowers.

The project completed, the students returned to their classroom with more confidence in handling their entry into their developing adult world. They had learned how to relate to others, and they had created something unique and beautiful. As one said, "Isn't it grand? It's our very own!"

Alice M. Schwartz is Professor of Art Education at Penn State University. Dr. Schwartz was a consultant for the 1981-82 Project PASE.

LOOK HEAR!

by
Keith P. Thompson

Music is perhaps the most elusive art. It floats by on particles of air neither to be seen or touched but waiting for us to reach out and find concrete beauty and meaning in its abstract patterns of sound. Most of us have learned to hear and enjoy music with the help of verbal descriptors—"hear the first theme getting faster; notice the rhythm of the French horn; hear the rhythm pattern at the beginning . . . it is the same as the one used at the end." Verbal descriptors work for us and simplified versions can be effective with many children, but there are some children with handicaps that limit their ability to process verbal information. Perceptual difficulties and developmental problems in mental processes make it extremely difficult, if not impossible, for some children to find beauty or meaning in art as abstract as music. These children need special help to experience the joy, the beauty, and the satisfaction that can be found in music. One way we can help is by adding visual and/or kinetic elements to music. Visualization and movement to music offer concrete experiences which, if closely linked to the events in the music itself, can provide a non-verbal way of helping a child experience music more deeply.

In my years of working with children and adults, I have tried many ways of combining music with visual art and movement. I am describing three activities here . . . you can think of many more. You can visualize and move to almost any music; however, I suggest starting with something that is relatively short and has frequent and obvious contrasts of rhythm and mood. I am including an outline for HUNGARIAN DANCE #6 by Brahms—I have found that it works very well and is available in most record stores. Use it as a beginning, then select recordings that are favorites of yours and your students.

I would also point out that we all seem to enjoy music that is familiar. I suggest repeating each activity frequently so children get to know the music and can anticipate what is coming and reflect this in their movements and visualizations. Do not hesitate to use short excerpts of a recording. I would prefer that children get to know a two-minute segment of a composition well rather than "be exposed" to an entire eight- or ten- minute composition.

'CHUTE, 'CHUTE, PARACHUTE

Parachutes have become a favorite activity for physical education classes. If your school does not have one, a large bed sheet makes a good substitute in this activity. Have children hold the perimeter of the 'chute and move it to the music. Try to identify major changes in the music and have your movements reflect those changes. Some decisions you and your students will have to make are:

Where will you show strong movements . . . where will your movements be gentle?
Where will movements be low to the ground . . . where will they be high?
Where will you stand in one place moving the parachute . . . where will you move around in a circle taking the 'chute with you?
Where will you march . . . where will you dance?
Where will the parachute look like a flat pancake . . . where will it look like a balloon?
How will you show a pause in the music?
How will you show a loud, strong chord?
How will you show long, sweeping sounds . . . how will you show fast rippling sounds?
How will you show the beginning of a new phrase in the music?

In the parachute activity, deaf or hearing impaired children will see and feel the rhythms of music which they may not be able to hear. Physically handicapped children may be able to take part in some of this activity while sitting in a chair placed at the edge of the 'chute.

DANCE OF THE LIGHTS

Cover the lens of flashlights with colored cellophane or scraps of theater gels—preferably red, blue, and green. In a darkened room, have children shine lights on a screen or defined area of the ceiling or wall and move them to music. As you create your DANCE OF LIGHTS some decisions you and your students will have to make are:

Where will lights move . . . where will they stand still?
Where will movements be fast . . . where will movements be slow?
Where will movements be smooth . . . where will movements be jagged?
Where will lights move at the edges of the area . . . where will they move in the center? What happens as colors overlap?
Where will each color have a separate area . . . where will colors intermingle?
Where will the lights describe lines . . . where will they make circles?
Where will all lights be on . . . where will some colors be turned off?
How will you show long sweeping sounds . . . how will you show short, detached sounds?
How will you show the beginning of the music . . . how will you show the end?

This activity is especially good for LD students and others who have difficulty focusing attention. The darkened room and lights provide a focal point. You may be able to develop attention spans by systematically increasing the length of time spent with this activity over several weeks. It also offers a means for hearing impaired children to experience music if they are seated so they can hold one hand on the speaker of the phonograph and the flashlight in the other. DANCE OF THE LIGHTS offers an opportunity for physically handicapped students to move lights to music in ways which they could not themselves move.

LISTEN TO YOUR FINGERS

Finger painting offers the opportunity for individuals to create their own visual/movement experience to music. The advantage of finger painting to other art media is that it offers the opportunity to be in constant motion, just as music is in constant motion. It is important that students realize that the goal is to create a moving visual that shows how the music sounds, rather than a static visual. The changes are more important than a particular design. Commercial finger paints may be used, or for a real multi-sensory experience try painting with pudding which children can smell and taste as well as see and feel as they LISTEN WITH THEIR FINGERS.

As you finger paint to the music some decisions you and your students will have to make are:
Where does the music suggest straight lines . . . where does it suggest curvy lines?
Where does the music suggest circles . . . where does it suggest angles?
Where does the music suggest large shapes . . . where does it suggest small?
Where does the music suggest thick lines . . . where does it suggest thin lines?
How will you show the sudden loud chord?
How will you show a pause in the music?
How will the slow, smooth section look differently than the fast, jerky section?
How will you show the beginning of the music . . . how will you show the end?

Hearing impaired children will be able to feel the vibrations of the music as they paint if you place their paper directly on top of the speakerbox of the phonograph. If you have large sheets of paper, a large space, and facilities for clean-up, most children will enjoy *foot painting* where they can dance to the music as they paint with their feet.

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OUTLINE FOR HUNGARIAN DANCE #6[1]

Brahms

Approximate Time	Symbol	Description
0:00	A intro	Loud full chord
0:02	A_1	Dance, moderate speed
0:25	A_2	Dance, faster speed
0:30	A end	Upward sweep, pause, slow ending
0:35	A intro	
0:37	A_1	
0:58	A_2	
1:04	A end	
1:10	B_1	Faster Dance, phrase 1
1:15	B_1	Faster Dance, phrase 2
1:20	B_2	Higher pitch levels, thinner texture
1:24	A end	Upward sweep, pause, slow ending
1:30	B_1	
1:35	B_1	
1:40	B_2	
1:45	A end	
1:50	C_1	Slower, stronger chords
2:00	C_1	Repeated
2:18	D_1	Flowing, swirling
2:26	D_2	Faster
2:30	D_1	Flowing, swirling
2:37	D_2	Faster
2:42	A intro	Loud, full chord
2:44	A_1	
2:50	A_2	
3:00	A end	
3:04	A_1	A theme but at faster tempo
3:09	A_2	
3:12	A end	An ending but no pause or slowing down
3:15	A_1	Faster tempo
3:20	B_1	
3:25	B_2	
3:35	A end	Upward sweep, pause, several thick chords

[1]HUNGARIAN DANCE #6 is also available in the records with MAKING MUSIC YOUR OWN, Book 5 and in the BOWMAK ORCHESTRAL LIBRARY, Record #62 "Masters Of Music." Both are available in many schools.

APPENDIX

DEFINITIONS OF EXCEPTIONALITIES

Below is a list with definitions of terminology used throughout this book:

THE EXCEPTIONAL CHILD[1]

Although difficult to define because it represents many different medical and psychological groupings of children, an exceptional child is one who deviates intellectually, physically, socially, or emotionally so markedly from what is considered to be normal growth and development that he cannot receive maximum benefit from a regular school program and requires a special class or supplementary instruction and services.

I. The Intellectually Exceptional Child: This phrase encompasses two large groups. At one extreme are children who are characterized by high mental ability (Gifted); at the other extreme are children who may be referred to as mentally retarded.
   A. THE GIFTED CHILD: Here we are essentially referring to a group of children whose minimum measured intelligence exceeds an intelligence quotient of 130. Such children usually constitute about three percent of the average population.
   B. THE EDUCABLE MENTALLY RETARDED (EMR): These children are those with intelligence quotients between 55 and 80.
   C. THE TRAINABLE MENTALLY RETARDED (TMR): These children are those with intelligence quotients between 30 and 55.
   D. SEVERE AND PROFOUNDLY MENTALLY RETARDED (SPMR): Individuals with an intelligence quotient lower than 30. They must also be evaluated by a physician prior to such a classroom assignment.

II. Learning Disabled Child (LD): A deficiency in the acquisition of basic learning skills, including but not limited to, the ability to reason, think, read, write, spell or to do mathematical calculations, as identified by an educational and psychological evaluation. A person shall be assigned to a program for the learning disabled when the evaluation clearly indicates that the person can demonstrate average or above average intellectual functioning on an appropriate intelligence measure.

III. Brain Damage (BD): A moderate to severe injury to the brain, as identified by a neurological examination, resulting in severe behavior and learning disorders.

IV. Hearing Impaired (HI): A hearing loss ranging from mild (hard of hearing) to profound (deaf), as identified by an audiologist and otologist, which interferes with the development of the communication process and results in failure to achieve full educational potential.

V. Blindness: Those persons in whom there is visual acuity of 20/200 or less in the better eye with correcting glasses or a peripheral field so contracted that the widest diameter of such field subtends and angular distance not greater than 20 degrees. (A child with 20/200 vision is not totally blind).

VI. Speech and Language Impaired: Communications disorders or impaired language, voice, fluency or articulation to such a degree that academic achievement is invariably affected and the condition is significantly handicapping to the affected person. This is determined by a speech clinician.

VII. Socially and Emotionally Distrubed (SED): A condition exhibiting one or more of the following characteristics over a long period of time and to a marked degree: an inability to build or maintain satisfactory interpersonal relationships with peers and teachers; inappropriate types of behaviors or feelings; a general pervasive mood of unhappiness or depression; or a tendency to develop physical symptons, pains or fears associated with personal or school problems. Such a student must be identified in writing by a board-certified or approved psychiatrist. No person shall be assigned to a program (SED) for disciplinary reasons alone.

VIII. Physically Handicapped (PH): Orthopedic and/or other health impairments of sufficient magnitude to limit a person's classroom accommodation and educational performance. Just a few of the physically handicapping conditions are listed below.

A. CEREBRAL PALSY: Customarily included as one of the congenital defects because ninety percent of the cases of cerebral palsy are due to factors present at the child's birth. Cerebral Palsy is described as a complex neuromuscular disability, comprising motor and other symptom complexes caused by one or more non-progressive brain lesions. For some children cerebral palsy means involuntary motions of parts of the body such as the hands, arms, legs, and mouth. Other children lack balance and have poor spatial relations. Some children with cerebal palsy have a stretch reflex interfering with directed movement of parts of the body (spasticity), while a smaller number have tremor, manifested by small rhythmic movements or uncontrolled shaking. Multiple handicaps are common—about 50% also have visual defects, about 25% are hearing impaired, 50-75% have speech defects, convulsive disorders accompany cerebral palsy in about 50% of the children, approximately 75% are below average intelligence and at least 50% are seriously retarded.

B. SPINA BIFIDA: In this congenital paralytic condition there is a lack of closure of some of the bony elements of the vertebrae column with possible protrusion of nerves. The area most frequently involved is the lower region of the spine. Spina Bifida may lead to loss of voluntary control of the lower extremities, either total or partial, and some loss of sensation. Progress, though still poor, is more hopeful today with increased use of antibiotics and rehabilitation techniques. School programs typically cope more easily with the difficulties of walking than the lack of bladder and bowel control.

C. SPINA DEFECTS: Teachers have the opportunity to assist in preventing permanent crippling conditions as they note and report any asymmetry of the hips or shoulders, particularly if one is higher than the other.

1. Scoliosis (Lateral spinal curvature): A list of the side or an abnormal alignment of the trunk is significant to the watchful teacher.
2. Lordosis (Sway back): Children with sway back and usually accompanied by protruding abdomen or slumping posture.
3. Kyphosis (Hunch back)

D. MUSCULAR DYSTROPHY: Major educational problems exist for children with a progressive crippling condition such as muscular dystrophy. In this condition, the body is unable to utilize Vitamin E. The muscles are replaced by fatty tissue and the child loses power in various parts of his body. He drops objects without reason, stumbles without reason, loses balance, and gradually must resort to a wheelchair or prone position. In advanced stages, respiratory infection is particularly dangerous.

Taken from Administrators/Teachers Guide: Mainstreaming Exceptional Students. Central Intermediate Unit #10 IEP Project. (West Decatur, Pennsylvania: Central Intermediate Unit #10, 1979), pp. 11-13.

ART I.E.P. FOR T.W.

Present Level of Achievement

T. appears to enjoy participating in art experiences and willingly takes part in most art activities in the classroom. She seems to be aware of drawing and painting but does not use a variety of materials or tools when engaged in the activity. T. can make recognizable objects but rarely relates the color to the subject. She can record subject matter in her environment but seldom relates the objects to each other. She appears more confident when drawing or painting places or things than people or animals.

Annual Goals

A. T. will select art activities as one way of using her own time.

Short Term Objectives

1. T. will create three pictures about people or animals from memory.

2. T. will develop skill in mixing and recognizing colors.

3. T. will become aware that art is another way to communicate.

B. T. will demonstrate problem solving in productive, creative ways.

Short Term Objectives

1. T. will use common materials in her environment to make imaginative products.

Instructional Strategies	Evaluation
1.1 Read stories and show pictures about people and animals.	1.1 T. will respond verbally to the motivation.
1.2 Place songs about people or animals on a tape recording for a learning center.	
1.3 Take a field trip to see animals or people; look at and talk about details; touch animals, if possible.	1.3 T. will draw or paint her favorite character or animal
2.1 Ask T. to name colors.	2.1 T. will recognize the names of new colors.
2.2 Provide materials and demonstrate how to experiment with color mixing.	2.2 T. will experiment with the mixing of primary colors.
2.3 Guide T. into exploring ways to make pictures with her new colors.	2.3 T. will paint pictures using her new colors.
3.1 Ask T. to show what she is thinking about a person or animal.	3.1 T. will be able to express her thoughts, ideas, feelings, and general comprehension through visual symbols (pictures).
3.2 Provide T. with art materials to use in leisure time.	
3.3 Use art to illustrate ideas in all subject areas.	

Instructional	Evaluation
1.1 Provide "everyday materials" and show how they can make unusual art products.	1.2 T. will invent new ways to combine ordinary materials.
1.2 Guide T. into various collage-type art activities.	1.2 T. will make two types of collages.
1.3 Help T. explore art in her surroundings in order to obtain ideas.	1.3 T. will recognize art in her surroundings.
1.4 Use sensory-type experiences to build images.	
1.5 Use creative drama or music as motivation for making pictures.	1.5 T. will create new images stimulated by creative drama or music.

SUGGESTED RESOURCES

The list of resources included in this section are intended as recommendations. The suggestions are limited but highly recommended. Additional information may be obtained from the NCAH or PASE Project staffs. Available from NCAH are resource listings on the following:

- Visual Arts Consultants
- Art Publications Media and Films
- General Consultants, Publications, Media and Films
- Music, Dance, and Drama Consultants
- Music, Dance, and Drama Publications, Media and Films

Contact:
The National Committee, Arts for the Handicapped
1825 Connecticut Avenue N.W.
Suite # 418
Washington, D.C. 20009
(202) 332-6960 Voice and TTY

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Books which are found in most public, private, and school libraries include:

- Art Related to Special Education
- Special Education
- Art Education
- Art Techniques
- Art Materials
- Art Therapy

SUGGESTED PERIODICALS

ART

- Art Education
- Art in America
- Art News
- Arts and Activities
- Bulletin of Art Therapy
- Craft Horizons
- Design
- Journal of Aesthetic Education
- School Arts Magazine
- Studies in Art Education

SPECIAL EDUCATION

- American Academy of Child Psychology
- Exceptional Children
- Journal of Educational Psychology
- Journal of Learning Disabilities
- Mental Retardation
- Special Education

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